

MUSICAL AMERICA

Vol. XXIII. No. 8 NEW YORK

EDITED BY

John C. Freund

DECEMBER 25, 1915

\$2.00 per Year
Ten Cents per Copy

EXPERIMENT IN FREE ORCHESTRAL MUSIC A SUCCESS

Philadelphia Symphony Gives First of its Sunday Concerts for Benefit of General Public, Made Possible by Generosity of the "Public Ledger's" Proprietor—A Unique Undertaking in American Music—Attitude of the Audience One of Respectful Attention and Evident Understanding—Wagnerian Program Presented, Although a Lighter One Would Have Been Adjudged More Appropriate by Many Critics

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, Dec. 20, 1915.

FREE orchestral concerts are by no means unheard of in this country, but it is a decided innovation, if not an unheard-of one, to have them given by orchestras of the standing of the Philadelphia Symphony, the two or three leading New York orchestras, or those in Boston, Cincinnati or San Francisco. Accordingly, the experiment of the local orchestra in giving its first free public concert yesterday (Sunday) afternoon at the local Metropolitan Opera House took on considerable significance. Of course, the fact that the law forbids charging for Sunday entertainments of any kind in Philadelphia had a good deal to do with the situation, but this detracts no whit from the public-spirited generosity of Cyrus H. K. Curtis, proprietor of the *Public Ledger*, in making it possible for the general public to enjoy the best symphonic music entirely free of charge. It was an interesting experiment, too, in the opportunity it gave to judge of the attitude of this public toward such music, and it may be said at once, in view of the intelligent appreciation displayed, that, in this respect, the event was eminently successful.

This was the first of three such concerts, given through the liberality of Mr. Curtis, and while they met with the opposition of a number of ministers and several churches and religious organizations, objections were overcome by the cordial expression of approval on the part of many prominent persons and the local public in general. The newspapers, too, have given the project their support, and the result of yesterday's concert is in every way a justification of the undertaking.

The method of distributing the tickets for this concert seems to have been the best that could have been selected, the disposal of them being entirely in the hands of the newspapers. They were given out, only two to each applicant, so long as they lasted, one day last week, and the fact was noted that the 4500 tickets were thus disposed of in less than half an hour. None was given to persons under sixteen years of age. The object, of course, was to reach persons unable or unaccustomed to attend the orchestra's subscription concerts at the Academy of Music, and a general survey of the audience at the Metropolitan yesterday would indicate that this aim was accomplished.

While for some reason a number of the best seats, for which tickets had been given out, were unoccupied, the house was well filled, several hundred persons being permitted to enter and stand back of the brass railings, in the space occupied by the "standees" on a Caruso or



PERCY HEMUS

Gifted American Baritone Who Has Rendered a Signal Service to American Composers by Means of the Complete Programs of Native Works Given by Him in Various Cities During the Last Few Seasons. (See Page 31)

other great popular night at the opera. It was noticeable that the audience was made up for the most part of persons who, while the event was an unusual one to them, were present with the idea not only of getting something very good for nothing, but, as intimated above, of taking advantage of an opportunity which they were quite able to appreciate. There was an air of eager anticipation on the part of the audience as a whole, and seemingly quite unnecessary were the policemen and detectives lined up in front of the house and present inside, since the crowd was orderly, so quiet and well-behaved, even to a lack of inclination to talk between numbers or applaud injudiciously, that the solemnity of the Sabbath and the dignity of the occasion seemed never once forgotten.

Wagnerian Program Given

The entire orchestra, with Mr. Stokowski as conductor, was present, and never has the organization been shown off to

better advantage than on the big stage of the Metropolitan, with a setting representing the great hall of a baronial castle. While there were some opinions, and palpably not without cause, that an all-Wagnerian program was not altogether appropriate for the first of a series of concerts intended to educate "the people" in the best class of music, particularly as the program was made up of selections from four of the heaviest of Wagner's operas, those of the "Nibelungenring," there is no disputing the fact that yesterday's audience listened with the closest attention and seemed thoroughly to enjoy all that it heard.

As said before, the applause was judicious. It was, one might say, of just the right sort. There was a cordial welcoming "hand" for the conductor upon his first entrance, and after each selection applause was given with noticeable spontaneity, sufficiently prolonged but

[Continued on page 4]

FRENCH OPERA IN NEW YORK BY THE CHICAGO COMPANY

Campanini's Plan Includes Presenting Geraldine Farrar at the Manhattan Opera House Prior to Her Re-entry at the Metropolitan—Two Weeks of Performances Which have Won Popularity in West—Melba, Muratore, Edvina and Others to be in Cast

A report, the authenticity of which is assured, reached New York this week to the effect that Cleofonte Campanini, general director of the Chicago Grand Opera Company, will, at the close of the season now being given by his company in Chicago, present a two weeks' season of French opera in New York. It is understood that the performances will be staged at the Manhattan Opera House, where during the consulship of Oscar Hammerstein many modern French stage-works were introduced to the American music-loving public and French opera was made popular.

The distinguished company which Mr. Campanini has engaged this season, including such celebrities as Geraldine Farrar, Nellie Melba, Lucien Muratore, Charles Dalmorès, Marguerite Beriza, Mme. Edvina, and many others, will, it is predicted, arouse great interest in New York, especially as the French repertoire has been woefully neglected by the Metropolitan.

Mr. Campanini will "steal a march" on the Metropolitan by presenting Geraldine Farrar for the first time this year in opera in New York, in his season, since her duties at the Metropolitan do not begin until after the date scheduled for the opening of the Chicago Opera performances. In this event the bloom would, as it were, be taken from Miss Farrar's re-entry upon the scene of her many triumphs at the Metropolitan.

The season will include such operas as "Louise," always a favorite in New York, "Monna Vanna," in which Mr. Muratore made so favorable an impression here two years ago, and Saint-Saëns's "Déjanire," this for the first time in New York, as well as the familiar works which Mr. Campanini offered in the past on his Tuesday evening visits to the Metropolitan in other years.

Schedule for Metropolitan Sopranos Soon to Be Readjusted

Inasmuch as their contracts this year are for only half the season, Mme. Margarete Matzenauer and Frieda Hempel will depart at the end of about four weeks and devote the rest of the season to concert work. The illness of Miss Bori and Mme. Zarska has placed the Metropolitan in difficulties this season in the matter of leading sopranos, with the result of the recall of Emmy Destinn, but for the second half of the season Geraldine Farrar and Mme. Gadski will resume their duties there and Louise Homer will take over the contralto rôles of Mme. Matzenauer.

Paderewski Recital Postponed Because of Illness

Ignace Paderewski is suffering from a cold, accompanied by stiffness of the muscles of the chest and shoulders, and his recital scheduled for last Wednesday afternoon at Carnegie Hall, New York, was indefinitely postponed as a consequence. Mr. Paderewski is at the Hotel Gotham, New York, where it was said it would be four or five days before he was fully recovered.

FINALE OF CHICAGO "RING" CYCLE GIVEN WITH ALL-AMERICAN CAST

A Splendid Performance of "Götterdämmerung" in All Particulars—Egon Pollak's Commanding Ability as Conductor in Evidence throughout the Tetralogy—Helen Stanley Returns to the Company as "Micaela" in "Carmen" and Another American Soprano, Alma Peterson, Accomplishes a Notable Achievement in the Same Opera—Mme. Edvina Triumphs in "Jewels of the Madonna"—Florence Easton's Success

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Dec. 20, 1915.

AFTER a lapse of many years, Wagner's tetralogy of "Der Ring des Nibelungen" was produced in consecutive form this season by the Chicago Opera Association on four successive Sundays, the last drama of the cycle, "Die Götterdämmerung" completing the series yesterday.

Director Campanini deserves the congratulations of the Chicago opera public for his artistic achievement in presenting the "Ring" in such superb fashion. To him belongs much credit for his discernment in the selection of the brilliant array of artists (Americans in almost every rôle in all four dramas), and in the choice of such a masterful conductor as Egon Pollak, who possesses not only authoritative knowledge of the scores, but an imagination and a thorough comprehension of the dramatic contents, and whose reverence and enthusiasm for Wagner glow through all of the four dramas. At all times was this young musical genius the master of the situation, the dominating factor in the productions.

Yesterday's performance had many and unusual excellences, and the cast was all-American. The outstanding figure was Olive Fremstad, the *Brünnhilde*, heroic in figure as in vocal utterance, in pose and authority and in dramatic action. Mme. Ernestine Schumann-Heink, as *Waltraute* and the *First Norn*, imposing in appearance and impressive in the interpretation of her rôles, sang with sterling art. A sympathetic and picturesque presentation of *Gutrune* was given by Marcia van Dresser, who sang with a fresh voice of high range and power and with thorough understanding of the character. She is not only beautiful to look upon but adds youthful grace to her characterization of the Wagnerian rôles.

The men of the cast were artists of experience and of exceptional gifts. Francis MacLennan, whose vocal equipment has made him a Wagner singer of great eminence, was the *Siegfried*, and his embodiment of this rôle was vigorous and gripping. Clarence Whitehill imparted to *Gunter* more than its customary histrionic importance and sang the music with resonant tone. A towering and forbidding *Hagen* was that which Allen Hinckley gave us. This belongs among the best of this artist's impersonations, and both vocally and dramatically it was highly praiseworthy. Wilhelm Beck added a good representation of *Alberich*, singing his one scene with musical understanding.

Misses Pavlowska, Jovelli and Moses, as the *Rhine Maidens*, and Cyrene van Gordon and Mabel Hall, as the two other *Norns*, acquitted themselves most creditably in their singing of some trying pages of the music.

The stage settings and lighting, barring a few accidental slips, were satisfactory and often of genuine beauty, serving to whet the imagination and strengthen the illusion.

An audience which called the principals before the curtain many times completely filled the Auditorium.

Last week brought no novelties for the patrons of the Chicago Opera Association, the company repeating works from the repertoire of the previous weeks of the season, excepting for the performance of Wagner's "Siegfried," given in the "Ring" cycle, Sunday, Dec. 12, and reviewed here last week.

Two "Carmen" Performances

The two "Carmen" performances, with Farrar and Muratore, brought out two of the largest audiences of the season, Monday and Saturday. In the second Helen Stanley made her first appearance here this year, as *Micaela*, and added much to the perfection of the ensemble. She sang the music with vocal charm and

finish and made a very pleasing picture. She was recalled many times after her aria in the third act, and received several floral tributes.

The *Carmen* of Farrar remains a most vivid and realistic portrayal, while Mr. Muratore's *Don Jose* is a manly one, sung with all the finesse and skill of the French school, and in the tragic finale possessing highly dramatic intensity.



Florence Easton and Her Husband, Francis MacLennan, American Singers Who Have Lent Added Distinction to Chicago's Opera. The Picture, Taken in Berlin, Shows Them as "Siegfried" and "Sieglinde" in "Walküre"

In Monday's "Carmen" Alma Peterson, who has been doing commendable work in smaller rôles, sang *Frasquita*. She had never before even seen a performance of "Carmen," but Dora de Philippe had become suddenly ill, and Mr. Campanini, who has endeavored all season to give American girls a chance with the company, called upon Miss Peterson in the emergency. It was a trying ordeal for the young St. Paul girl, but she arose to the occasion, singing and acting so well that Campanini congratulated her warmly.

Mr. MacLennan's *Tannhäuser* on Tues-



Alma Peterson, American Soprano, Who Has Made a Secure Place for Herself with the Chicago Opera Company

day was again the traditional Teutonic hero of song, and Marcia van Dresser was an ideal *Elizabeth*, both in appearance and in musical interpretation. Frances Rose is a seductive *Venus*, and Mr. Whitehill makes a noble *Wolfram*. He always sings with the style and dignity of the great artist.

Wednesday's repetition of Saint-Saëns's "Déjanire" made stronger the impression that the work is spectacular rather than operatic.

"Butterfly" Repeated

"Madama Butterfly" was repeated Thursday evening with Miss Farrar's *Cio-Cio-San* and Mr. Bassi's *Pinkerton*. Frances Ingram, as *Suzuki*, is making a fine name for herself. Her rise in opera has been phenomenally rapid. Not alone upon her excellent vocal equipment is she to be congratulated, but also upon her quick comprehension of the dramatic demands of the rôles which she assumes. Alma Peterson was heard in the short rôle of *Kate Pinkerton*, and sang it well.

"Mignon" with Verlet, Supervia, Pavlowska, Dalmorès, Dua and Arimondi was given at the Saturday evening performance.

In the rôle of *Alberich* at the "Siegfried" production, Dec. 12, Wilhelm Beck made a favorable impression, and Lillian Gresham as the *Bird in the Forest*, singing under the considerable difficulty of being out of sight of the conductor and perched some twenty feet above the stage, accomplished her trying task creditably.

Egon Pollak, the conductor, and Loomis Taylor, the stage manager of the German works, two inseparables, have achieved individual as well as joint successes as leading exponents of the Wagner productions, and with the few rehearsals at their disposal have accomplished marvels in the "Ring" as well as in "Tannhäuser."

In the single performance of *Brünnhilde* in "Siegfried," Florence Easton, the American dramatic soprano, made such a distinct success that on all sides regret has been expressed that Chicago had not been fortunate enough to make her artistic acquaintance before. Miss Easton, the wife of Mr. MacLennan, the American tenor, won her way into the hearts of all who heard her with her beautiful vocal art and her charm of personality.

Novelties for Next Season

Even though several novelties are still to be presented during the season now under way, tentative plans are already being made by Campanini for next year. Among the novelties we may hear then are Moussorgsky's "Boris Godunoff," the Russian masterpiece; Humperdinck's "Königskinder," in which Miss Farrar has won fame in New York; Leoncavallo's "Ave Maria," which will be heard then for the first time in America, and a French opera not yet chosen. Campanini will also repeat Wagner's "Ring" dramas next year.

It has been whispered, and is perhaps not altogether out of the question, that the season may be lengthened to twelve weeks next year.

MAURICE ROSENFELD.

Edvina Scores in Wolf-Ferrari Opera

(By Telegraph to MUSICAL AMERICA)

CHICAGO, Dec. 21.—Mme. Louisa Edvina's *Maliella* in Wolf-Ferrari's "Jewels of the Madonna" was a pronounced success last night. Mme. Edvina brings to her characterization of this rôle dramatic fervor, temperamental intensity and vocal supremacy. Her singing of the music in the second act was the best heard here, and there were half a dozen curtain calls at its conclusion. Mr. Bassi repeated his meritorious delineation of *Gennaro*, and Mr. Ancona was *Rafaele*. Mr. Campanini conducted with his accustomed mastery. The second intermezzo had to be repeated. The house was well filled with a fashionable audience.

Mme. Edvina has sung the rôle of *Maliella* in London, Boston and on the Continent, and was chosen to create the rôle at La Scala in Milan, but the work



Helen Stanley, Who Returned to the Chicago Opera Company Last Week, Singing "Micaela" in "Carmen" with Fine Success

was withdrawn from the repertory. Her conception is unique. The music lies exceedingly well for her. M. R.

"PRINCE IGOR" SETTINGS FOLLOW RUSSIAN MODELS

Scenery Copied from That of Imperial Opera Houses—Work to Be Sung Here in Italian

"Prince Igor," words and music by the Russian composer, Alexander P. Borodine, as already announced, will have its first American presentation on Thursday evening of next week, Dec. 30, at the Metropolitan Opera House. General Manager Gatti-Casazza has prepared a production of which the stage setting is an exact copy of the scenery used in the Imperial Opera houses of Moscow and Petrograd. The work will be given without the cuts made in London, which caused the widow of the composer to enter a protest. Giorgio Polacco will conduct.

The chorus which, as in "Boris Godunoff," is a very important element, has been trained by Giulio Setti. Jules Speck is responsible for the stage management.

The opera will be sung in Italian, the translation having been the work of the young poet, Antonio Lega, assisted by Mr. Setti. The Tartar ballet, which is a spectacular feature of the performance, will include sixteen men dancers in addition to the regular opera corps de ballet, with Rosina Galli as *première* and Giuseppe Bonfiglio as *premier*, all trained by Ottokar Bartik. The cast in detail will be as follows:

Igor, Mr. Amato; *Jaroslavna*, Mme. Alda; *Vladimir*, Mr. Botta; *Prince Galitzky* and *Kontchak*, Mr. Didur; *Kontchakova*, Mme. Perini; *Evlour*, Mr. Audisio; *Scoula*, Mr. de Segurrola; *Erochka*, Mr. Bada; the *Nurse*, Miss Egner, and a *Young Girl*, Mme. Delaunois.

SPIERING GIVES MUSICALE

Mme. Mariska Aldrich Sings Five of His Songs at Reception

In honor of the Women's Orchestral Club of Brooklyn, of which he is conductor, Theodore Spiering gave a reception and musicale at his home in West Eighty-eighth Street, New York, on Sunday afternoon, Dec. 19.

Several of his artist-pupils were heard, among them Abram Konewsky, who played the Vieuxtemps F Sharp Minor Concerto; Emmanuel Goldberg, who performed the Saint-Saëns Concertstück in A Major and Mary Gailey, Madeline McGuigan, Carolyn Powers and Jean Stockwell, who played the rarely heard Maurer Concertante for Four Violins in splendid style. Later in the evening Mr. Spiering played in his admirable manner the Dvorak-Kreisler Slavonic Dance in E Minor and a new Scherzo by Edwin Grasse and with his assistant, Herbert Dittler, the Bach Double Concerto. Mme. Mariska Aldrich, the soprano, sang a group of five songs by Mr. Spiering, which made a fine impression. Maurice Eisner played the piano accompaniments.

Walter Petzel, a Berlin pianist, recently tried the experiment of making up a recital program of Schumann's three sonatas.

GRANADOS HERE FOR PRODUCTION OF "GOYESCAS"

Composer Anxious to Spread a Knowledge of Spanish Music in America as Well as to Superintend the Preparation of His Opera at the Metropolitan—Real Spanish National Music Unknown Here, He Declares—The Genesis and History of "Goyescas"—Operatic Convention Ignored in Fitting Libretto to the Music

IT was Emma Eames, if memory serves, who found Granados "as timid as a field mouse" when she met him in Paris some time before the war. Others tell many tales to the same effect. There is talk of his reticence, his modesty, his bashfulness; of a nature that shrinks from the prying glances of the common herd; of a sensitiveness of spirit so acute that efforts to provoke a revelation of any phase of this worthy person's attitude on anything under the moon must inevitably fail. The estimable creator of "Goyescas" comes to America preceded by just such an unhappy reputation and as every nation on earth nurtures parrots it traveled far in a remarkably brief space. Besides, Granados was subjected on the day of his arrival to the glorious "interview" wherewith the great-hearted Metropolitan honors every one of its exalted guests. From this encounter not a few carried away the belief that his report did not belie him. Whoever has at some time or other witnessed the session of one of these lofty journalistic conclaves, at which illustrious scribes vie with each other in plying the victim with questions silly enough to make angels weep, will realize with what excellent cause the stranger may covet the distinction of placidity.

A Fluent Conversationalist

Now Enrique Granados y Campina (if you want the whole of him!) may be tranquil and very likely is modest. But he is not taciturn and he can be induced to talk—and that most fascinatingly. Reports to the contrary will be found by anyone who takes the trouble to investigate sensibly to be much exaggerated. The present writer found him quite volubly inclined one morning last week, even though several guests on hand were importunate, the telephone clamorous, the room either too hot or too cold and the weather depressing. It all depends on how one goes about the thing. To all talk of music and of Spain, Mr. Granados will react as loquaciously as could be desired.

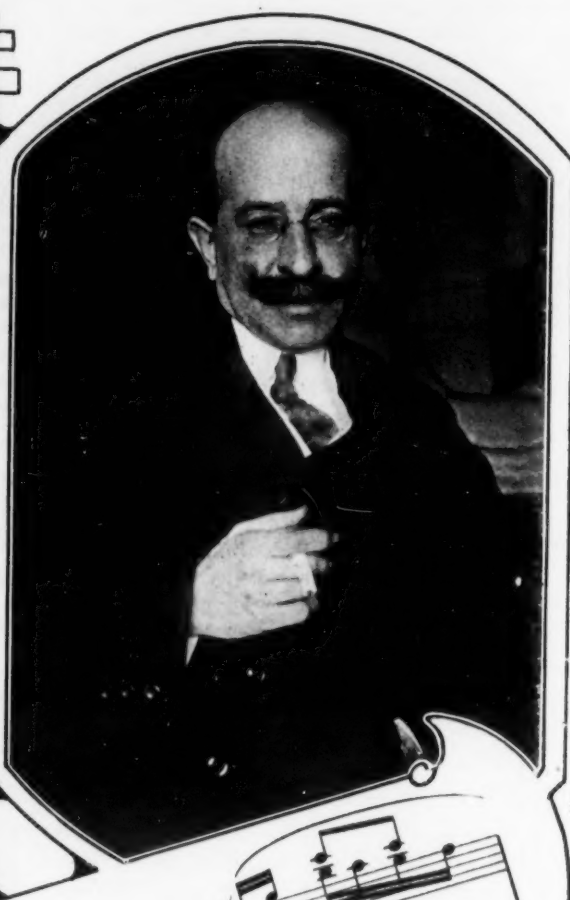
However, he is neither happy nor acclimated yet and not even the cheerfulness of his wife or the elegant exuberance of his librettist, the worthy Fernando Periquet, have quite reconciled him to the thought of a two months' sojourn in this country. Last week's snow, rain and boreal temperature did not tend to soothe a disposition badly ruffled by a nerve-racking ocean trip. The friends of Señor Granados make no secret of the fact that he is looking very badly these days; that his lined face and sallowness are not characteristic of the man. For days at a time on shipboard, according to the sympathetic Periquet, he lay in his berth, shed oceans of tears, was too sick to eat and luxuriated in a green and yellow melancholy whenever hurricanes and waves allowed his terror to abate for a while. And he freely confesses his inability to understand why the storm did not sink the ship. On landing, the cold nearly finished him, he avers, and American systems of ventilation are such that if he opens the window of his hotel room he threatens to freeze while if he closes it the heat suffocates him. Assurances that the sun has been known to shine in these regions cause a cynical expression to flit across his ordinarily naïve countenance.

Resembles Ernest Shelling

Granados looks strikingly like his friend, Ernest Schelling—rather shorter of stature, but with a mustache and features that evoke ready thoughts of



Enrique Granados, the celebrated Spanish composer, whose "Goyescas" is soon to be given at the Metropolitan. With him is his wife



—Photo © G. G. Bain

Above—Fernando Periquet, librettist of "Goyescas." Inset—Opening chorus theme from "Goyescas" (Copyright by G. Schirmer—Reprinted by permission of the publishers)

the American pianist, to whose missionary zeal on his behalf the Spanish composer owes so much in this country. His large brown eyes are filled with a constant and almost amusing look of child-like wonder. And, in truth, one feels in his personality an element of genuinely child-like simplicity, even when the heat or the cold, the visitors or the insistent telephone make him querulous.

Shaved and Interviewed

It was the belief of Señor Granados that in America the individual interviewed deferred to the interviewer's convenience and pleasure to the extent of seeking him out at the newspaper office instead of receiving him with more or less amiable condescension at his own domicile. Hence the writer, calling at the appointed hour, found him fuming and fretting in his anxiety to be on time at the offices of MUSICAL AMERICA. Apprised that the national custom did not favor such concessions to the bodily well-being of minions of the press, he rejoiced inwardly and summoned the barber. Ensnared in a plush armchair in the drawing room of his suite he suffered himself, with the best grace in the world, to be shaved and questioned at the same time. He speaks no English, but those who have no Spanish at their command can meet him on equal terms in French.

Before the determined-looking barber had applied the razor to the composer's face there appeared the radiant Señor Periquet, happy, most happy, to supply all such information as might be desired about the libretto for which he stands sponsor. Periquet, who strongly suggests his compatriot, Emilio de Gogorza, shows something of a courtier's grace of manner and bearing. And he is a conversationalist by the grace of God. A journalist and *litterateur* of eminence he willingly undertook to collaborate with Granados in the evolution of this opera. Whether he enjoyed the task or not is another matter. But of that presently!

History of "Goyescas"

The genesis of "Goyescas," upon which opera Americans will soon be the first to pass judgment, has not yet been fully

clarified here. Music-lovers in this country first became acquainted with the piano pieces of that title (and, incidentally, with the name of their composer) when Ernest Schelling played them at a recital in Carnegie Hall some three or four years ago. Since those days their exploitation has been extensive. Then came news of the opera and there was speculation as to whether the pieces were out of the opera, whether they were sketches from which the opera was evolved or whether any relationship existed between them and the opera at all. And now the score of the latter is available and it is seen to consist largely of the much-admired piano pieces.

Thus the composer's elucidation: "About seventeen years ago I put forth a work which failed. It doubtless deserved failure; nevertheless, I was broken-hearted over the matter. Whatever may have been its faults as a whole, I felt convinced of the value of certain portions of it and these I carefully preserved. In 1909 I took them up once more, reshaped them into a suite for piano. The conception I had sought to embody in this music was Spain—the abstract sense and idea of certain elements in my country's life and character. And I had in mind, coincidentally, types and scenes as set forth by Goya.

"Eventually came the realization that this music was of the theater. It seemed to me to require adjuncts of dramatic action in order to disclose its fullest potentialities, to manifest its truest meaning. So a libretto was written to fit the music—a libretto of the sort it seemed imperatively to demand. As it stands to-day, I think that the score adapts itself to the text as though written primarily for it."

In the face of operatic aesthetics that have prevailed since Wagner, there is something almost startling in this candid avowal. It is certainly a bold defiance of contemporary musical conventions and doubly interesting for that reason will be the disclosure of its measure of success. Granados looks upon this inverse process of operatic construction with as much equanimity as Handel

might have regarded the transference of some of his secular airs to his sacred oratorios. The matter will doubtless be viewed with mingled emotions in the divers artistic camps.

Readers of Mr. Periquet's libretto will probably wonder at the origin of the rumor which based the plot and action of the piece on the life of Goya. The great painter does not figure in it for a moment, despite the fact that several episodes bear the titles of certain of his masterworks.

Treatment of Goya

"But if Goya is not literally impersonated in the opera," relates Granados, "we have none the less incorporated him in imaginative fashion, if I may express it so. In the character of the nobleman, Fernando, I mentally visualized Goya; in *Rosario* I beheld the Duchess of Alba. That resemblance sufficed to stimulate my fancy. For the rest, I disapprove of all attempts to place great personages of reality on the stage. The portrayal of them must always fall short of their grandeur in the actuality of existence. You could not, moreover, satisfactorily denote *Don Quixote* as an operatic figure unless you had the equivalent of a Beethoven to do it for you—and even then you would probably feel the spirit of Beethoven more than the spirit of *Don Quixote*. In 'Goyescas,' however, we have sought to give the very soul of Spain, and this not only in the principal personages, but in this, that, or another figure that passes to and fro through the ensemble and contributes to the characteristic atmosphere of the whole."

It was a long and a bothersome job, the preparation of this libretto. Mr. Periquet, ideally genial, good-natured person that he is, told the writer with no little fervor that he had not the remotest intention of trying his hand at another. "I had to toil, like a convict at hard labor on this text," he declares with shuddersome recollections, "and Granados was just as badly off, inasmuch as for about twenty-six consecutive days we worked together for the purpose of devising a thoroughly musical

[Continued on page 4]

GRANADOS HERE FOR PRODUCTION OF "GOYESCAS"

[Continued from page 3]

and singable poem. I wrote it originally in my own fashion and without regard for musical exigencies. Of course, I knew that much reconstruction would be required, but the work it did involve was simply fearful. I believe we rewrote the thing six or seven times before we got what satisfied us. But once in shape, words and music fitted admirably."

All of which reminds one of Weber, Helmine von Chezy and "Euryanthe"—with all due apologies to Mr. Periquet!

May Give Piano Recitals

If the nostalgic yearnings of Com-

poser Granados are not too irrepressible, there is a possibility that he may tarry awhile, after the launching of his opera, for some piano recitals. His gifts as a pianist are freely admitted abroad and he would unquestionably be listened to with unconcealed interest here. His aim, in such an event, would be to spread the gospel of Spanish music in America.

"For you, like so many other people," he declares, "know nothing of the real musical contributions of Spain. The musical interpretation of Spain is not to be found in tawdry boleros and habaneras, in Moszkowski, in 'Carmen,' in anything that has sharp dance rhythms accompanied by tambourines or castanets. The music of my nation is far

more complex, more poetic and subtle.

"We have a number of extremely talented young composers. The principal drawback in their work is the tendency to ally themselves to some foreign school. Thus one leans on Wagner, another on Debussy. Albeniz himself, a man of tremendous gifts, did not accomplish all he might have for a national Spanish school through his adoption of French methods and his total subservience to modern Parisian models by the time he wrote 'Iberia.' It is a pity, for his genius was pronounced. One great composer we have of ingrained nationalism, the wonderful octogenarian, Felipe Pedrell, who was one of my masters, and whom one might call the Spanish Glinka.

"For myself I have always shunned imitation of the methods of any one established school of composition. I have allowed myself to develop spontaneously, never seeking to accomplish this effect or that in a fashion alien to my personality and always keeping the ideal of nationalism in mind. Great, to my mind, is the future of Spanish composition. It is gathering strength at present and I feel certain that, at the close of the war, when art as a whole will be forced to take a new start everywhere, it will step into its proper place, untrammelled by long established competition, and rejuvenate the art of music by its freshness, novelty and wholesome beauty."

H. F. P.

PROFUSION OF CONCERTS IN BOSTON SEASON

Symphony Orchestra in Pension Fund and Subscription Performances—Concert for Italian Red Cross—Destinn, Casals and Ebell in Kronberg Musicales—Chamber Music by American and Boston Quartets—A Triumph for Povla Frisch—Recitals by Clara and Ossip Gabrilowitsch and John Powell

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Dec. 19, 1915.

THE opera company headed by Mr. Rabinoff and Mme. Pavlova has departed. If those who attend musical performances required consolation they obtained it, however, thanks to some remarkable concerts given during the past week. The first of the Pension Fund concerts of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place on Sunday afternoon, the 12th, in Symphony Hall. The program was as follows:

Fifth Symphony, Tschalkowsky; "Blue Danube" Waltz, Strauss; Suite, "Namouna," Lalo; Overture to "William Tell," Rossini.

This popular program and the reputation of the orchestra packed the hall. Dr. Muck conducted the performance of Tschalkowsky's Fifth Symphony for the first time in public. He also did the musical public a service in reviving the pretty Suite of Lalo. The audience appreciated the opportunity of hearing the "Blue Danube" played by such a body; and the "William Tell" overture is not so old-fashioned as one might believe.

In the evening a concert was given for the benefit of the Italian Red Cross Fund in Symphony Hall. The soloists were Marie Almagia, contralto; Ruth Lavers, pianist; Giovanni Zenatello, tenor; Luisa Villani, soprano; Carmine Fabrizio, violinist. There was an orchestra and the conductors were Roberto Moranzoni, of the Boston Opera Company, and Enrico Leboffe, of the Fox-Buonamici School of Pianoforte Playing. Mme. Mimi Aguglia, the celebrated Italian actress, especially attired for the occasion, recited d'Annunzio's "Canzone d'oltremare." A concert overture by Giuseppe Buonamici, the father of Carlo Buonamici, the pianist and teacher of this city, opened the program. Miss Almagia sang the "Pace, mio Dio" from Verdi's "Forza del Destino." Miss Lavers, an uncommonly gifted pianist, played pieces by Ravel, Debussy and Paganini-Liszt. Mr. Leboffe conducted the orchestral performance of a Nocturne and a Dance by Martucci. Mr. Moranzoni conducted the overture to "William Tell." Mr. Zenatello's aria was the "Flower Song" from "Carmen," which was wildly applauded. Mr. Fabrizio played violin solos by Martini, Sarasate and Vieuxtemps. Mme. Villani sang the romanza, "La mamma morte," from "Andrea Chenier." These national hymns were sung with the assistance of the orchestra: "Marcia Reale Italiana," "Inno di Garibaldi," and "The Star-Spangled Banner." The audience was large and surpassingly enthusiastic.

Kronberg Musicales

On Monday morning the soloists at the Copley-Plaza musicale, under the direction of S. Kronberg, were Emmy Destinn, soprano; Pablo Casals, cellist, and Hans Ebell, pianist, of this city. Mme. Destinn sang songs and arias by Smetana, Kienzl, Dvorak, Puccini, Grieg, Tschalkowsky and Liszt. Mr. Casals played pieces by Boccherini, Emmanuel Moor, Bach, Haydn, Saint-Saëns. Mr. Ebell played pieces by Chopin, Ravel, Scriabine, Glazounoff, Debussy, Schubert, Rachmaninoff. A notable program! A notable array of

talent! The hall was packed, the audience responsive.

On the evening of the 13th, in the midst of one of the heaviest and most violent rain storms remembered in these parts, the American String Quartet, Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel L'Africaine, 'cello, gave a concert, with the assistance of Edith Jewell, violist. The program consisted of the Schumann Quartet in A Major, the Variations from Glière's Quartet, and the Mozart Quintet, for two violins, two violas and 'cello. Of this quintet the players gave a most remarkably beautiful performance. The composition is heard too seldom, for it is surely one of the loveliest and most romantic in the literature of Mozart's chamber music. Its performance demands, as a matter of course, very fine technical finish, musical understanding of an exceptional high order, and an equal amount of practical musicianship. All these qualities were present. The performance was an unalloyed pleasure from first to last. Many an older and more seasoned quartet might have envied these players the euphony and balance and musical spirit of their performance. Glière's Variations were also admirably played. A more romantic, subjective point of view in the playing of Schumann's Quartet would not have been out of place.

On Tuesday evening Albert Stoessel, the talented young violinist, who had already made an excellent impression by his playing at one of the Copley-Plaza musicales, was scheduled to give a concert. Unfortunately, Mr. Stoessel had risen from a sick bed, against the orders of his doctor, to give his concert. He played twice and then was forced to give up and return to his room. He will play again later in the season.

Povla Frisch Triumphs

On Wednesday afternoon came the concert given by Povla Frisch, the young Danish soprano, who sang then for the first time in this city. Mme. Frisch astonished her audience, which was unprepared for performances of such individuality and distinction. She is plainly to be ranked among the few artists who visit us each season, with something wholly of their own to say. She has commanding individuality and is an interpreter of unique gifts. Mme. Frisch sang an unusually varied program of songs by composers, all the way from George Frederick Handel to Charles Martin Loeffler. To them all she brought a fine intelligence, a voice of infinite capacity for expression and irresistible sincerity. She sings in the simple, direct manner of one wholly concerned with her task and wholly absorbed by it. In her art she is profoundly emotional, but emotion is ruled by a great intelligence. Without this intelligence Mme. Frisch might not have attained her present rank. Without her sincerity she could never have become so great in her art.

In the evening, the Boston Quartet, Sylvain Noack, Otto Roth, violins; Emil Ferir, viola, and Alwin Schroeder, 'cello, gave a concert in Jordan Hall. They are admirable musicians, all. They played the Dvorak Quartet in E Flat Major, the Brahms Piano Trio, with the assistance of Mrs. Ethel Cave-Cole as pianist, and Mozart's Quartet in G Major. But the

concert was dull. The Quartet performed with meticulous care and caution. Mrs. Cave-Cole played the piano part of the trio with facility, but little conviction. The audience was amiable.

On the afternoon of Thursday Clara Gabrilowitsch sang in Jordan Hall, with her illustrious husband as accompanist, and John Powell, pianist, played in Steinert Hall. Of Mrs. Gabrilowitsch's songs it was only possible to hear the first group. The program was all Russian. Mme. Gabrilowitsch retains the possession of an exceptionally fine voice, a voice dark, rich and sensuous in its character. But unfortunately this voice seems to have been developed without regard for some of the principles of good tone production.

In Steinert Hall, John Powell, who had played with the Symphony Orchestra the preceding week in Cambridge, gave his first Boston recital. His program was unusual: Chromatic Fantasia and Fugue, Bach; Sonata in F Minor, Brahms; Sonata in B Minor, Liszt; Symphonic Etudes, Schumann.

Mr. Powell has lots of time to convince the world of his ability, for he has ability and he is a very young man. He need not have been so precipitate in bringing up all of his heavy artillery at one time. However, he proved his right to be heard. He played with authority and maturity, having the foundation of an excellent technique, a pronounced feeling for tone color and unmistakable pianistic talent. Mr. Powell was heard attentively and applauded very warmly after his performances.

Boston Symphony Program

The program of the concert of the Boston Symphony Orchestra on Friday afternoon and Saturday evening was as follows:

"La Mer," Debussy; Piano Concerto in B Flat Minor, Tschalkowsky; Symphony in E Flat, Haydn. Soloist, Ruth Deyo.

Miss Deyo could have chosen a concerto better suited to her physique than that of Tschalkowsky, although her performance was well prepared and her conception consistently carried out. But she has little strength, and how many women are there who can convey the force and fury of much of this music? The performance of "La Mer" was a wonderful one in all respects, and the music, coldly received when Dr. Muck introduced it in Boston in 1907, was heartily applauded on this occasion. Miss Deyo was repeatedly called back to the stage after her thoughtful reading of the Tschalkowsky Concerto.

Ossip Gabrilowitsch's fourth historical piano recital brought the concerts of the week to an end. Mr. Gabrilowitsch played an all-Chopin program. It was standard Chopin—the best known of the studies, mazurkas, nocturnes, polonaises, what not—superbly played, and greatly enjoyed by the largest audience, thus far, of the series. The hall was sold out; many sat on the stage. O. D.

Best Musical Paper in the World

To the Editor of MUSICAL AMERICA:

Inclosed please find my check for the best musical paper in the world.

Very truly yours,

W. R. CHAPMAN,
Conductor of Maine Music Festivals and
Rubinstein Club of New York.
Bethel, Me., Dec. 18, 1915.

EXPERIMENT IN FREE ORCHESTRAL MUSIC A SUCCESS

[Continued from page 3]

not overdone, so that there was an appropriate attitude of sincerity and respectful interest.

If many of the persons present, perhaps a majority of them, would more deeply have enjoyed a program of lighter and more simply melodious compositions—such, for instance, as Schubert's "Unfinished" Symphony, Beethoven's "Pastorale," the Goldmark "Sakuntala" overture, and others of the same variety—there was no indication of lack of interest.

The remaining two concerts of this philanthropic and wholly commendable free series, of the success of which there seems to be no slightest doubt, will be given at the same place Sunday afternoons, Jan. 23 and Feb. 6, at 3 o'clock.

In the Subscription Series

With the assistance of Emilio de Gogorza as soloist, the Philadelphia Orchestra gave its ninth pair of concerts of the season at the Academy of Music last Friday afternoon and Saturday evening. Especially attractive among the orchestral numbers was the Suite No. 2, in B Minor, of Bach, which opened the program, and which was beautifully played, the flute obbligato being executed with notable facility and sweetness of tone by Daniel Maquarre. Haydn's Symphony No. 2, the "London," also was given an interpretation that missed none of its rather placid but wholly enchanting melodious beauty. For contrast there were Debussy's "Afternoon of a Faun," and the "Sorcerer's Apprentice" of Dukas.

Success of De Gogorza

Mr. De Gogorza sang the aria, "Diane Impitoyable," from Gluck's "Iphigénie en Aulide," with fine authority and resonance and richness of tone, and was even more successful in his spirited presentation of the serenade of Mephistopheles from Berlioz's "Damnation of Faust," a number that seems better suited to his voice, as well as to his temperament and style of delivery. This was given with an effect which quite captivated the audience. A. L. T.

Late Mme. Amalia Strakosch Once Sang in America

Mme. Amalia Strakosch, whose death in Paris on Dec. 11 was announced in MUSICAL AMERICA last week, was an older sister of Adelina Patti and the wife of the noted impresario, Maurice Strakosch. Mme. Strakosch was born in Madrid, Spain, and came to this country with her family in 1847. Her father became interested in the management of Palmo's Opera House, in Chamber Street. Two years later he joined the company of Max Maretzek, then singing in the Astor Place Opera House, where he sang second tenor until 1852. Mme. Strakosch was also a member of the company. In the early sixties her father formed a partnership with Maurice Strakosch and the former's daughter, Adelina Patti, and in April, 1861, the family removed to England.

FOR SALE—The Heronimus Amati, having belonged to Christiana Kriens, the distinguished Dutch violinist. Instrument in beautiful condition and guaranteed. Sweet tone, well preserved. Price reasonable. Unusual opportunity. Box K—Musical America.

METROPOLITAN REVIVES MASSENET'S "MANON"

Much of the Essential Spirit of French Opera Missing in the Performance—Half of Wagner's "Ring" Heard within Two Days—Destinn Returns to the Company in Triumph as "Elsa" in "Lohengrin" and Sings the Rôle More Entrancingly than Ever She Has Before

TIME was when the presentation of a French opera at the Metropolitan Opera House occasioned no comment beyond the ordinary. But, with the practical elimination of French works from the repertoire and French artists from the company, each attempt at an opera made in France claims a degree of attention that ten or fifteen years ago would have seemed absurdly disproportionate. Inferentially, the management paid a great tribute to that glorious country when it opened the current season with "Samson and Delilah" and great was the joy thereat. "Carmen" last season sent operagoers into transports, and many are even thus early indulging in a good deal of pleasurable speculation because the management in its magnanimity has bound itself to give Bizet's "Pearl Fishers."

But since the "Pearl Fishers" must wait till spring is in the air, and "Carmen" cannot be called to life before the much concertizing Geraldine Farrar brings her peregrinations to an end, much depends necessarily on Massenet's "Manon," the sole remaining prop of the French department. The opera was revived on Wednesday evening of last week and greeted by a large audience.

Withal, its performance scarcely proved stimulating. Exhibitions of the kind serve to dampen the ardor of those who clamor for French opera, the conclusion being that no representations at all are perhaps preferable to the type that fail in so many respects to embody the essential spirit of these works.

In last week's cast there were but two French artists—Mr. Rothier and Mme. Duchène—and both assumed subordinate rôles. Caruso sang *Des Grieux*, and Caruso's mere name covers a multitude of sins in the estimation of a very large number. But his impersonation of the young and high-bred chevalier has never been an inspiring spectacle, despite the earnestness and sincerity that he brings to this, as to his every other task. And yet one cannot censure him for shortcomings in a part to which he is not adapted by personality and temperament. Much of the music he sang with tonal opulence if not with the sense of its characteristic style. He could accomplish much happier results in the "Rêve," for example, by delivering it more reposefully and less as if it were an explosive "Ridi Pagliaccio." Nevertheless this air was much applauded last week, as was the "Ah! Fuyez" in the third act, which he sang with much vigor.

In the absence of Miss Farrar last week Mme. Alda filled the title rôle. She has done it before, and with measurable credit to herself. There can be no question that her singing in the first two acts afforded genuine satisfaction, despite the sameness of tonal color always perceptible in her work. But she lacks the passionate stress for the plea to *Des Grieux* in the St. Sulpice scene and fails to sound the note of pathos in the death scene.

Mr. Scotti, one of the rare Italian artists who understand how to enact a French part with Gallic distinction and proper authority, provided, as *Lescaut*, a really delectable piece of characterization. Mr. Reiss was *Guillot* and de Segurrola, *De Breigny*. A burst of spontaneous applause followed Mr. Rothier's delivery of the few lines of the elder *Des Grieux*. Here was an episode carried out in the true style and spirit of the opera. Of the lesser parts, it is not necessary to speak.

Mr. Polacco's treatment of the score had smoothness and elegance even if at moments this excellent conductor allowed himself somewhat more dynamic license than he usually does or than is altogether judicious. The pleasure of the audience was greatly marred, moreover, by the interminable intermissions which dragged out this short opera until close upon midnight.

"Walküre" and Götterdämmerung

It was possible to hear half of the "Nibelung's Ring" within two days at the Metropolitan last week. On Thursday evening "Walküre" achieved its first production of the season and the Saturday matinee was made notable by a repetition of "Götterdämmerung." It is a pity that continuity of this sort cannot be preserved on the occasions when the

tetralogy is presented in its complete form. Such a consummation is not beyond the realm of possibilities. In former days it used to be carried out with full success.

The "Walküre" had some features that called for praise and some that did not. Mr. Bodanzky's treatment of the work reminded one far more of his "Götterdämmerung" and his "Parsifal" than of his fine "Tristan." It was conceived and executed on the same lines, wherefore



Photo © Mishkin

Emmy Destinn, as "Elsa" in "Lohengrin," in Which Rôle She Returned in Triumph to the Metropolitan Last Monday Night

we do not hesitate to say that it failed to content us as previous "Walküres" have done. After the first act a well-known and distinguished musician remarked, pithily: "Well, why have an orchestra at all?" The observation is a pertinent and meaningful criticism of the act. The instrumentation of the following acts is heavier and the orchestral portion sounded somewhat more vital and virile. But in the scene of the "Todesverkündigung," as well as in a number of other episodes, the conductor dragged the tempi so badly that the sublime passage seemed dull and heavy instead of divinely majestic.

Persons who gloated over the new conductor's ill-considered excisions in "Götterdämmerung" must have received a severe jolt when, instead of liberal cuts in this work, they found themselves confronted with fifty or more bars of *Wotan's* narrative in the second act that have not been sung here in years, and in the third of about thirty measures of the god's rôle, beginning at "So leicht wähest du Wonne des Herzens erwoben," thus lengthening the opera some minutes beyond the time consumed by Mr. Hertz's version. To be sure, it was right good to hear these pages again. Yet Mr. Bodanzky might have eliminated some of the *Wotan* music in favor of *Brünnhilde's* wonderfully beautiful "So wenig achtest du ewige Wonne" in the death announcement—a passage that is brief and highly necessary for a smooth transition to *Siegfried's* "So wonnig und schön," which is now introduced in a most awkward manner. This unfortunate cut is of comparatively recent date at the Metropolitan. Seidl never made it.

Mme. Matzenauer, who has sung *Brünnhilde* a number of times here, though not perfectly suited to its requirements in appearance, brings superlative eloquence to many phases of it. Nor has she ever sung the music more beautifully than last week, even though a few moments

of it lie uncomfortably high for her. Melanie Kurt's *Sieglinde*, always one of her best achievements, afforded no little pleasure, and the *Fricka* of Mme. Ober (fully recovered from her cold) delighted as fully as it has done in the past.

The *Siegfried* of Mr. Sembach is an interesting characterization. He sang the love music with considerable tenderness, but his voice was not at its best. Carl Braun, the *Wotan*, has likewise been known to deliver his music to better effect. His impersonation last week had less truculence than usual—a condition not to its disadvantage.

There was a new *Hunding* in Henri Scott, who gave a finely planned performance, both vocally and histrionically, though he did not lay the greatest stress on the somberness and savagery of *Hunding's* nature. The *Valkyrie* brood did well and the lighting was excellent. The Metropolitan is to be congratulated on its new German stage manager.

A Better Performance

Saturday afternoon's "Götterdämmerung" proved, on the whole, a better performance than the one given during the first week of the season. The playing of the orchestra was smoother and the principals (the same singers filled the rôles) in better voice. But, while Mr. Bodanzky's interpretation was the better for the absence of nervous strain which was felt at the conductor's début, the verdict put forth in these columns on that occasion was sustained. His "Götterdämmerung" has divers points of musical worth but not vastness of outline or elemental ruggedness. He fails to appreciate and to set forth the epic qualities of Wagner's most puissant drama.

Moreover, Mr. Bodanzky grieves Wagner-lovers by the inconsistencies of his methods of abbreviation. Why, for example, should he restore a bit of *Rhinemaiden* music which in no sense heightens the effectiveness of the scene and yet excise two magical pages, from *Brünnhilde's* "Kindes hör' ich greinen" to "Starke Scheite?" The whole immolation scene from *Brünnhilde's* entrance to the final bar should be held sacred and inviolate. And his short cut in the last episode of the first act is equally distressing. There is much else in the first and second acts that could be sacrificed to the cause of brevity. Why not drop the least significant passages first?

Mr. Braun's *Hagen*—a lastingly magnificent piece of work—was far better vocally than his *Wotan* two nights before. Mr. Urlus's *Siegfried*, Mr. Weil's *Gunther*, Mme. Kurt's *Brünnhilde*, Miss Heinrich's *Gutrune* and the *Waltraute* of Mme. Matzenauer all had very substantial merits.

Emmy Destinn's Return

Coaxed back into the fold by a management hard pressed for good singers and sorely tried by the defection of two on whom it greatly depended, Emmy Destinn returned to the Metropolitan last Monday evening as *Elsa* in the season's second "Lohengrin." As matters stand, she is to appear nine times more this winter; yet possibly—at all events operagoers will devoutly wish it so—some further arrangements may be consummated whereby the soprano may be retained to delight Metropolitan patrons even more than ten times. Certainly the institution needs her and the management is to be heartily congratulated on its success in inducing her to give over her triumphant concert tour even to the extent it has. In a season characterized by as much indifferent singing as the present has been thus far, such fine artistry and so glorious a voice will go far toward redeeming the shortcomings of the opening month.

Mme. Destinn's *reentrée* was from every standpoint signally brilliant. One of the best audiences of the season gathered to greet her and awaited her appearance on the stage with an undercurrent of pleasurable suspense. *Elsa's* entrance was the sign for a spontaneous burst of applause, which was quickly hushed out of deference to Wagnerian etiquette. But a storm broke at the close of the first act. The house manifestly desired to have the soprano alone before the curtain, but it was not before it had been lowered and raised again in response to the continuous plaudits that she was allowed to appear unaccompanied

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Dec. 22, Verdi's "La Traviata." Mmes. Hempel, Egner, Mattfeld; Messrs. Damacco, De Luca. Conductor, Mr. Bavagnoli.

Thursday Evening, Dec. 23, Saint-Saëns's "Samson et Dalila." Mmes. Matzenauer; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Polacco.

Friday Evening, Dec. 24, Humperdinck's "Hänsel und Gretel." Mmes. Mattfeld, Mason, Sparkes, Warrum, Robeson; Messrs. Reiss, Goritz. Conductor, Mr. Hageman. Followed by Ballet Divertissements.

Friday Evening, Dec. 24, Wagner's "Tristan und Isolde." Mmes. Kurt, Ober; Messrs. Urlus, Well, Braun. Conductor, Mr. Bodanzky.

Saturday Afternoon, Dec. 25, Verdi's "Aida." Mmes. Destinn, Matzenauer; Messrs. Martinelli, Scotti, Scott. Conductor, Mr. Polacco.

Monday Evening, Dec. 27, Flo-tow's "Marta." Mmes. Hempel, Ober; Messrs. Caruso, De Luca, Malatesta, Tegan, Reschiglian. Conductor, Mr. Bavagnoli.

Wednesday Evening, Dec. 29, Wagner's "Die Walküre." Mmes. Matzenauer, Kurt, Ober, Sparkes, Warrum, Curtis, Fornia, Mulford, Heinrich, Mattfeld, Robeson; Messrs. Urlus, Braun, Scott. Conductor, Mr. Bodanzky.

Thursday Evening, Dec. 30, Borodine's "Prince Igor" (American première). Cast elsewhere in this issue.

Friday Afternoon, Dec. 31, Wagner's "Parsifal." Mmes. Matzenauer, Braslau, Sparkes, Mason, Garrison, Mattfeld, Cox, Curtis; Messrs. Sembach, Goritz, Whitehill, Braun, Ruysdael, Bloch, Bayer. Conductor, Mr. Bodanzky.

Friday Evening, Dec. 31, Puccini's "Madama Butterfly." Mmes. Destinn, Perini; Messrs. Martinelli, Scotti, Bada. Conductor, Mr. Polacco.

Saturday Afternoon, Jan. 1, Verdi's "Un Ballo in Maschera." Mmes. Kurt, Mason, Duchène; Messrs. Caruso, Amato, Rothier, De Segurrola. Conductor, Mr. Polacco.

Saturday Evening, Jan. 1, Puccini's "La Bohème" (first of Saturday popular-priced subscription series). Mmes. Alda, Cajatti; Messrs. Botta, De Luca, Didur, Tegan, Malatesta, Leonhardt. Conductor, Mr. Bavagnoli.

ied by the other singers. Why does this sort of thing happen so often at the Metropolitan? Who is responsible for this persistent failure to take the hint? An uproar broke out when she came into view by herself and the same was repeated after the second act.

The soprano has reduced since she was last heard on this stage, and her slimness becomes her mightily. At no previous time has she presented a portrayal of *Elsa* as poetic in conception, as plastic or as consistently imagined. And she sang Wagner's luxuriant melodies ravishingly. The voice sounds fresher, purer and more sensuously lovely than at any time during the last two seasons. It seems rejuvenated by ten years. Mme. Destinn did not need to warm up to her work last Monday, and she sang the "Dream" with enchanting opulence and suavity of legato. As fine as were the first colloquy with *Lohengrin*, the song on the balcony and the love duo. These marked the climax of beautiful Wagnerian singing attained since the operatic year began.

Behind the scenes Mme. Destinn was welcomed with equal enthusiasm, and above the entrance to her dressing room a huge electric sign bidding her welcome was found rigged up on her arrival.

The rest of the cast proved satisfying. Mr. Urlus replaced Mr. Sembach, who had been billed to sing the title rôle, but succumbed to hoarseness, and sang it in his best manner. Mr. Weil was the *Telramund* and Mr. Braun the *King*. Mme. Ober sang *Ortrud* with all her accustomed dramatic intensity and stress of expression.

When Frieda Hempel returned to New York from the Tuesday performance of "Der Rosenkavalier" in Philadelphia last week, she was so ill that she could hardly speak above a whisper, and for a time it looked as though Friday's performance of "Marta" might have to be postponed. But Miss Hempel appeared, nevertheless, and sang gloriously.

WHAT NOTED CRITICS SAY ABOUT
AMATO
AS A CONCERT ARTIST

MR. AMATO'S VOICE HAS THE COLOR OF HIS NATIVE SUNSHINE—Chicago American.

IF THERE IS SUCH A THING AS "STYLE" TO A VOCALIST THAT IS ONE OF THE DISTINGUISHING FEATURES OF AMATO. HE IS A SUPREME ARTIST WITH A RARE VOICE—The Cleveland Leader.

SIGNOR AMATO STILL MERITS PRAISE AS THE MOST SKILFUL BARITONE NOW BEFORE THE AMERICAN PUBLIC—St. Louis Republic.

MR. AMATO HAS EVERY QUALITY THAT BETOKENS THE FINISHED ARTIST.....AND THE INDEFINABLE AND PRECIOUS ATTRIBUTE CALLED MAGNETISM—Cleveland Plain Dealer.

HE REVEALED HIMSELF AS AN ARTIST OF THE FINEST CHARACTER—A NOBLE, SINCERE, BEAUTIFUL SINGER. HIS DICTION IS A VERITABLE JOY.....THE MUSICAL PURITY WITH WHICH HE DELIVERED HIS VARIOUS NUMBERS DENOTED THE REFINEMENT OF A GENUINE SINGER OF SONGS.....HE SANG IN A MANNER WHICH WAS A SHEER DELIGHT. WITH BEAUTIFUL TONAL EFFECTS AND WITH AN EXPRESSION OF SERENE JOY—The Cincinnati Enquirer.

Address inquiries to F. C. COPPICUS, Metropolitan Opera House, New York



Dear MUSICAL AMERICA:

Years ago, when Yvette Guilbert came to New York with her wonderful presentation of songs that had a double meaning, as some people lead a double life, reputable mothers trembled in their shoes lest their daughters should go to hear her and understand French sufficiently, or be posted by an accompanying and accommodating friend and so come away "contaminated."

Nevertheless she drew crowded houses and was one of the sensations of the time. It was considered *chic*, especially by young matrons, to be able to say that they had heard her.

Not long ago Yvette Guilbert came again to New York, and being exploited in what is known as "vaudeville," made a *fiasco glorioso*. Either the people who go to the vaudeville shows did not understand her songs or did not like her style, or were too proper to appreciate her wit and charm.

More recently this same Yvette Guilbert has come to us, giving recitals in which she presents, no longer her old repertoire, but the French songs of former years, particularly songs of the period of the later Louis, just before the Revolution. This time she has carried all before her. She is the artistic sensation of the hour.

Perhaps, in her work, she has been aided by the sympathy of many for the French in the present war.

Perhaps, too, she herself, having been through the fire that has sobered and uplifted Paris, has changed her point of view.

Whatever the reason, her present entertainment is so charming, so tender, so full of grace, and yet, at the same time so full of life and poetry, and, indeed, of ideality, that seats are at a premium and the house is sold out long before the performance begins.

Let me not forget that in her work she is aided by the Trio de Lutèce, which consists of that wonderful flutist, George Barrère; the harpist, Carlos Salzedo, and the cellist, Paul Kéfer, who play the old-time music with indescribable poetry, appreciation of the *nuances* and with exquisite delicacy. Finally, she had at the piano, Ward Stephens, musician, pianist, composer, in his boyhood a piano wonder, who has long been known among inner musical circles as a genius. He has finally come into his own and supports Yvette Guilbert with such musicianly knowledge, such patient, gentle, self-effacement, as to place him, at once, in the front rank as an accompanist, whose services from this time on should be in constant demand, and by the very best artists.

Incidentally, let me say that Stephens has illuminated his new departure by adorning his head with a parting which is said to go back to the fashion of a certain Duc de Richelieu, but which looks something like a map of the trenches of the French front in the war.

What is it that makes Mme. Guilbert's appeal so irresistible that even those who are scarcely acquainted with French appreciate her work?

To my thinking, it is because we are seeing, at last, the real Yvette Guilbert, the great soul, which is manifesting itself to us with irresistible force, because it has been through Gehenna!

And so great is this appeal that we forget that Madame is no longer young, that she certainly is not what one calls "pretty," that her voice is not great, though it is especially when used with

discretion, of a very charming and musical quality. We forget all in the spirit with which she gives these *chansons*, and which lends to her face, with its wonderful fertility of expression, a grace which is wholly her own.

In the little song, "St. Nicholas," of the Seventeenth Century, in which she describes three little children who wake up and tell of their dreams, she shows a power of representation and a delicacy of touch so fine, so beautiful, so poetic, that it is doubtful if there is a single person on the stage, to-day, man or woman, of any nationality, who can even approach it.

Those who are interested in psychology will, I think, agree that she is, to-day, a "mystic," one who gives us the inner soul of things, and so defies those good critics and criticsasters, like Mr. Henderson of the *Sun*, for instance, who last Sunday had a very ably written article, virtually to the effect that unless you have a really good voice and know how to sing, you can accomplish nothing.

Had Mr. Henderson shown that a song or a rôle in an opera is something more than mere notes, that the song is poetry set to music, and that unless you bring out the spirit of the poem your music goes for little, he would have strengthened his own argument.

* * *

To return to the subject of the irresistible appeal of those who give us the spirit of things. One of the strongest exemplars is Paderewski. It is because of this that he prefers to have a semi-darkened auditorium.

Some have thought that this was pose. Others, especially those who like to see and be seen, have described it as clap-trap.

As a matter of fact, it is a device which might be followed by some others, though, if they do it, it will not make them Paderewskis.

The idea is, that naturally, when the mind and the soul are concentrated upon the performance, and are not disturbed by what comes through the eyes, the effect of the artist will be greater, especially when he is able to give you not merely brilliantly played notes, but the spirit of the composer behind them.

Relieved of the glare of the lights and of the sight of the thousands of faces before him in the auditorium, the artist is able to forget the material, and so can soar to that which is above the commonplace, the ordinary, even in a hall devoted to music.

* * *

There is another, whose wonderful vitality and personal charm are allied to a delicacy which is all the more charming, because it is accompanied by strenuous virility. I mean Percy Grainger.

He not only feels the spirit of things, but is able to communicate his appreciation to others. The gross, even the material, fall away. It is all the same whether the mood be joyous or pathetic.

Before I leave the subject, let me say that I think it would be an education, even for artists, to go and hear Yvette Guilbert. Evidently Antonio Scotti of the Opera, thinks so. They will learn from her that it is possible to be distinctly heard, even when she uses her voice scarcely above a whisper. They will learn the beauty of *mezza voce* and particularly of a piano effect. And, above all, they will learn the power of that simple, but clean-cut use of gesture which, in her hands, enables her to present to you a cathedral, with priests and acolytes and a multitude of people. You see it all, even though there is nothing but herself and a plainly curtained stage behind her.

* * *

I understand that Walter Damrosch has ended his sixteen-year-old defiance of certain notorious interests in the musical world, has capitulated, and that the *Deus ex Machina* was his good friend, and backer, Mr. Flagler.

Well, this is the season of good will among men!

* * *

Just as Signor Gatti-Casazza was trying to induce Frieda Hempel to sing *Elsa* in "Lohengrin," a rôle, by the bye, which she sang abroad, the contract with Emmy Destinn was signed, and, as you know, she made her appearance last Monday night, to a crowded and enthusiastic house.

She was in better voice than for some time past, and, in my humble opinion, has improved in her figure. They say she has lost thirty pounds, and so all the other artists, who are "just plumply," as one said, are crazy to know how she did it, forgetting that there is always Scotti ready with an infallible method of how to keep a figure eternally young and slender.

Mme. Destinn, you know, has evidently made up her mind to make this country

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 2



David Bispham, Who Needs No Make-up to Pose as Beethoven

her future home. She has decided to become an American citizen and has purchased a house on Riverside Drive.

She still owns a castle not far from Prague in Bohemia, but how long it will be before she will be able to revisit it, is a question.

And why should not Emmy Destinn become an American citizen? Here she has made her greatest success, and, from all accounts, her concert tour, so far, has been a series of triumphs, with the money just rolling in, at the box office.

* * *

Several correspondents have written me to say that they consider my hopeful estimate as to Signor Polacco's success as one of the chief conductors of the Metropolitan has not been verified.

They remind me that one of the reasons that I gave for my optimistic view was that he would not permit the orchestra to go beyond bounds, and so the singers would have a better chance, even if he did not show the same marvelous force and musicianly understanding which are the distinguishing characteristics of Arturo Toscanini.

For my benefit they quote some of the leading critics, *à propos* of the recent performance of Massenet's "Manon."

The critic of the *Tribune* said that "Mr. Polacco conducted with spirit, but at times a lighter touch might not have been missed."

The critic of the *New York Times* said that "Mr. Polacco conducted with great vigor, and with an unwearied effort to attain vivacity and light in the performance, but what he did attain was at some sacrifice of the elegance and grace that are inherent in the texture of the piece. There were passages in which the orchestra was given more than its share in relation to the voices, and there was not always the fine finish and precision that this score particularly demands."

Henry Meltzer, in the *New York American*, who is an unquestioned authority on French opera, said:

"There was much to praise and admire in Maestro Polacco's reading of the score. Now and then, as in the passages which precede the 'Adieu' of *Manon* to her 'Petite Table,' the orchestra seemed too literal and emphatic."

The critic of the *Globe* said:

"Mr. Polacco seemed to think that this 'Jules' did not know his piece very well, for under his tireless bâton, the orchestra, at any slightest excuse, behaved as if the dainty-fingered 'Jules' had been Max Reger piled on Richard Strauss."

However, Mr. Polacco may derive some consolation because Henry T. Finck in the *Evening Post* said:

"It is impossible to speak in too high terms of Polacco's conducting. He made the orchestral score glow with beauty and dramatic significance."

Well, *chacun à son gout!*

* * *

Giovanni Martinelli, one of Mr. Gatti's young tenors, who has won much favor with the public, has let it be known among his intimate friends that he considers some of the criticism to which he has been subjected, to the effect that he often forces his voice, to be wholly unjustified.

He insists that he never does this; that he is too cautious and too much of an artist to do so; that he uses nothing but his natural voice, never attempts any excessive effort, and can say, with truth, that he always ends a performance fresher than when he began, which he claims is, after all, the prime test, and in which I will agree with him.

The singer who forces the voice is undeniably inclined to flatten, as we know from several of the artists, who, after those wonderful vocal explosions, which they keep on using, are presently incapable of using a *mezza-voce*, and can only, as I think I said before, reach pitch when they sing with full force.

Martinelli has a fine engagement at the Teatro Colon, at Buenos Ayres, where, I believe, he will go in April, at the end of the operatic season here.

* * *

Some of my correspondents, besides criticising me for my enthusiastic support for a long time, of Signor Polacco, also find fault with me on the score that not only I, but your paper, have given undue prominence to Harold Bauer, the well-known piano virtuoso. They seem to consider that Mr.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Henry Finck's dictum that he is "the Richard Aldrich of the piano," to which I have already alluded, is a more correct estimate of Mr. Bauer's capacities.

They tell me that Harold Bauer lacks the sensuous charm of a Carreño; the virtuosity and musicianship of a Rosenthal, the electric, passionate intelligence of a Bloomfield Zeisler, the wondrous power of Josef Hofmann, the technic of a Godowsky, and certainly is not in the same class with a pianist like Paderewski, whose psychic power and poetic interpretation are beyond him.

I will candidly confess myself an admirer of Mr. Bauer, and all I will reply to my critics is that we must permit the musical public some power of discrimination in such matters, and they certainly attend Mr. Bauer's recitals to such an extent that he is, to-day, one of the very few pianists who can draw a paying audience, which is all the more noteworthy when you consider the competition to which he is subjected and remember the fact that when he first started the total receipts, I believe at Mendelssohn Hall, were just seventeen dollars!

* * *

The death of Algernon St. John Brenon, music critic of the *Morning Telegraph*, removes from the world a very talented and clever writer. Though he was born in Dublin, he was really an Englishman, for he was educated in England. He was a man of considerable learning and a splendid linguist. He spoke French and Italian, besides his knowledge of Latin and Greek.

He was bright, witty, often sarcastic, and sometimes bitter.

He gave your Mephisto a few solid jabs, but after that became more amiable, as I did not lose my temper over the matter, but fully appreciated his learning, his talent and his sincerity.

There was one thing on which we were both heartily agreed: our contempt for hypocrites, fakers, and the "commercialists" in the musical world.

St. John-Brenon died before his time, for, he was not yet forty when death took him away from us.

To show what a single man may do, he managed to get a larger number of people to read his articles in the *Morning Telegraph*, which is, I believe, more or less of a sporting paper, than read the musical criticisms of some of the more pretentious dailies.

And that brings to my mind the result of a little investigation that I made some time ago as to what per cent of the people who take the leading dailies, read the musical criticism therein.

Presently I will give you a few facts on this subject, which will be illuminating as well as interesting.

* * *

It is a great thing for an artist to have a fine reputation, and particularly to have reached the top of the tree, be *hors concours*.

This was evidenced, the other evening, at the New York Philharmonic concert, when Fritz Kreisler, the distinguished Austrian violinist, appeared and played Brahms's Concerto.

His performance was one which, if it had been given by an artist not as famous would have brought a cool reception, and surely not the ovation with which Mr. Kreisler was awarded at the close of each movement, and at the close of the concerto, after which he was obliged to return to the platform nearly ten times to bow his acknowledgment.

Well, he is to-day one of the greatest box office attractions in the musical field. And yet, the other evening, he played out of tune, frequently his passage-work was not clean-cut, and his performance, as a whole, lacked that perfection of detail through which he won his great position.

However, as one musician said, as he came out, he would rather hear Kreisler even at his worst than most of the other violinists at their best.

I think I can give you a reason why Kreisler was out of sorts, for even Jupiter sometimes nods. While he was playing, he was surely under a great strain, because of the serious illness of his wife, who is suffering from valvular trouble of the heart. Her condition is so serious, I understand, that she will have to remain in bed for several months.

Surely nothing can be more trying to a sensitive musician than to stand before a great audience, to play the composition of a master, and while he plays the strings of his violin, his own heart strings are being torn.

* * *

They sold out the other day the wax works of the old Eden Musee, celebrated, for years, as the home of distinguished personages.

When the auction was held, a fine figure of George Washington, the Father of his Country, who could not tell a lie, brought just nine dollars, while even a dilapidated, time-worn Mephisto brought ten dollars.

Evidently in this life the truth does not pay, even when measured in the shape of a wax figure.

So, you see, there is still some consolation, as well as hope, for

Your

MEPHISTO.

LATIN-AMERICAN RECITAL

Mexican Pianist and San Domingan Violinist in Joint Program

Latin-America was strongly represented in the joint recital of Xavier Dimarias, pianist, and Gabriel del Orbe, violinist, at Carnegie Chamber Music Hall, Dec. 15. Mr. Dimarias is a San Domingan, Mr. del Orbe is a Mexican and the audience held a large sprinkling of swarthy natives of the Latin-American countries. There was the fervent enthusiasm that was to be expected of such an audience.

The San Domingo pianist, who is said to have studied with Teichmüller and Lamond, and to have appeared in European cities, came forward as a Chopin interpreter, offering the B Minor Sonata and twenty-four Preludes, Op. 28. That there was much poetry in his interpretations it would be futile to contend, although he manifested much dynamic power. Mr. del Orbe came forward first in the Paganini Concerto in D, later playing a group which included the violinist's own "Melodia" and the "Chant Negre," by A. Walter Kramer. He exhibited a vigorous style, if not marked delicacy of tone.

K. S. C.

Signor Pirani Becomes American Citizen

Eugenio de Pirani of Brooklyn has become a full-fledged citizen of the United States. Signor de Pirani has been for a number of years an instructor in Italian music and a writer on musical topics. He says that he wishes to become a citizen of a country which he believes will regenerate the Old World in its art and ideals, as well as industrially.

Francis Rogers Sings for Settlements in New York

Francis Rogers, who gave his recital at the Punch and Judy Theater, on Dec. 14, assisted by Bruno Huhn, sang for the benefit of the Rivington Street Settlement, Dec. 17, and at the Music Settlement for Colored People, Dec. 19.

THE ART SUPPLEMENT
LEOPOLD GODOWSKY

LEOPOLD GODOWSKY, the subject of the pictorial supplement to this week's issue of *MUSICAL AMERICA*, has a three-fold claim to high distinction in the musical world. As a master pianist his art is everywhere recognized, not only because of his phenomenal technical equipment, which, according to the greatest authorities represents the last word in that phase of piano playing, but also as a result of his authoritative and finely studied interpretations, which stand as models for pianists.

As a composer Godowsky has won the esteem of his fellow artists, who recognize in his creative work a talent of extraordinary caliber.

To future generations, however, it is likely that his contributions to the pedagogic literature of the pianoforte will entitle him to a supreme place in musical history. As editor-in-chief of the Art Publication Society of St. Louis, he has sponsored in the "Progressive Series of Piano Lessons" and in the "Educational Adaptations for the Piano Forte," two works of notable significance in which he has enjoyed the co-operation and sympathy of such masters as Josef Hofmann, Emil Sauer, Edgar Stillman Kelley, the late W. S. B. Mathews, and others.

Gaul's "Holy City" Effectively Given by Chorus in Hershey, Pa.

HERSHEY, PA., Dec. 20.—An artistic performance of Gaul's "Holy City" was given recently by the Hershey Choral Society in the Central Theater, at Hershey. A large audience enjoyed the cantata, in which Mrs. Roy C. Cox, soprano, and Mrs. Hugh Hertzler, contralto, of Harrisburg; George W. Karmany, tenor, of Hummelstown, and Charles Kemmel, baritone, of Lebanon, appeared as the soloists. Harry G. Witmyer, the conductor, directed the chorus, and Mrs. C. V. Glynn acted as the accompanist. The society was organized last spring and now has a well-balanced chorus of fifty voices.

G. A. Q.

MAY
PETERSON

PRIMA DONNA SOPRANO
Opera Comique Paris

A FEW IMPORTANT ENGAGEMENTS IN THE NEAR FUTURE

December 27—Copley - Plaza
Musical, Boston.

December 31—Mrs. Hughes
and Mrs. Sanders' series
at the Hotel Statler, Cleveland.

January 14—The Tuesday
Musical Concert Series,
Rochester.

January 15—Soloist Young
People's Concert, N. Y.
Philharmonic.

February 24, 25—Soloist, N. Y.
Philharmonic Orchestra,
Carnegie Hall.

Management:

Music League of America
Aeolian Hall, New York

WILLIAM
SIMMONS
Baritone

Engaged as soloist with the BEETHOVEN
SOCIETY, Percy Rector Stephens, Conductor,
Waldorf-Astoria, Thursday, January 6th.

Address: 76 West 68th St., New York
Tel. 4316 Columbus
AVAILABLE SUNDAY EVENINGS

ELSIE BAKER
CONTRALTO

WINS UNANIMOUS PRAISE OF CRITICS IN CITIES VISITED DURING
ELEVEN WEEKS' TOUR COVERING SIXTEEN STATES

A FEW EXCERPTS

"Miss Elsie Baker, soloist of the evening, fairly captivated the audience with the most pleasing contralto voice to have been heard in Springfield in many seasons."—Springfield, Ill., State Journal.

"Miss Elsie Baker, the contralto soloist, has one of the most beautiful voices ever heard in Springfield. It is rich and mellow, with a great range. Her auditors were delighted with her singing and she was accorded repeated encores, to which she graciously responded."—Springfield, Ill., State Register.

"Elsie Baker, whose rich and sympathetic contralto voice was heard to great advantage in a charming group of songs."—Louisville, Ky., Herald.

"Miss Baker, widely known, not only for her concert work, but for the large number of her records made for the Victor Talking Machine Company, possesses a beautiful voice of wide range, always sweet and of a fine carrying power, and on each of her appearances last evening, she was enthusiastically received, responding time and again to encores."—Sioux Falls, S. D., Press.

"Miss Elsie Baker's singing was eagerly awaited and she won instant applause. Miss Baker sings with utmost assurance and splendid contralto of beautiful tone quality, wholly at her command."—The Daily Forum, Bucyrus, Ohio.

"Her voice is one of the loveliest ever heard here, and the audience hung on her every note in the absolute stillness of absorbed interest. Her voice showed a marvellous range, from the deep resonant organ tones to the high mezzo, and the quality was purity itself. Withal she was graceful and gracious, and willingly responded to encore after encore."—Evening Herald, Rock Hill, S. C.

Address: 244 Riverside Drive, New York City
Telephone: Riverside 3017

HEAR VICTOR RECORDS

MUSIC A POWER IN NEW YORK'S POLICE FORCE

Band of Eighty Pieces, Quartet and a Glee Club of More Than One Hundred Voices Now Maintained by the Men—Music of Genuine Worth Alone Performed—Surprising Number of Splendid Voices Developed Under Charles L. Safford's Direction—The Band An Organization of High Efficiency.

"THE most substantial and popular uplifting power in New York's police force is to-day provided by music."

This opinion was vouchsafed by Lieutenant James C. Nerney, organizer and first tenor of the Police Quartet, and one who, it would appear, is amply qualified to gage the situation. His statement may surprise those who, perhaps rather superficially, have felt that the interests of this city's "finest" are removed from higher aesthetic walks.

The Police Band is an amazingly active and efficient organization. It has grown into its present estate through the efforts and devotion of a handful of music-loving policemen who possessed both vision and courage. Rehearsing was done in a station house; these enthusiasts received no extra time for their project. Leave of absence was granted later, when higher authorities came to realize that the band was bound to wield a definite and important influence and reflect credit upon the entire force. Scarcity of members proved to be a very transient condition; the band flourished and grew into one of the largest in America.

And then the real task had to be coped with. Nothing but the best in music and execution would suffice the bluecoats. Individual proficiency was the crying need. The more skillful players took their colleagues in hand, and the result, naturally, was swift improvement. The writer discussed the band with Patrolman William D. Benisch, its solo cornetist and director in the ranks. Mr. Benisch has done at least as much as any other one member of the force to raise the band to its present degree of excellence. Before his appointment (he is attached to Traffic Squad C) Mr. Benisch was a member of the stage band at the Metropolitan Opera House. He is still a member of the Musicians' Mutual Protective Union.

"When I joined the band several years ago, there were plenty of weak spots," said the tall guardian of the peace. "The cornet group was 'shaky,' so to speak. And other sections needed improvement badly. I effected considerable improvement among the cornetists by teaching them how to handle the more difficult passages. They still feel a little dependent upon me for aid in concert; my position is very much similar to that of a concertmaster, to whom the first violinists look for guidance. At the present time our band has developed so well that it can 'tackle' practically anything from



—Photo © G. G. Bain
Factors of importance in the musical growth of New York's Police Force: No. 1.—William D. Benisch, solo cornetist of the Police Band, and its director in the ranks; No. 2.—The New York Police Band, Eighty Strong, on Parade on Fifth Avenue; No. 3.—Lieutenant James C. Nerney, moving spirit in the new Police Glee Club, which already includes over 100 members.



Von Suppe to Wagner. And it is an ambitious organization, very unwilling to play musical trash.

"The force and a goodly portion of the public have grown very fond of the band, and encourage it frequently. At our ninth annual concert and reception, given on Dec. 8 in Manhattan, and Dec. 9 in Brooklyn, not all those who wished to attend could be accommodated. These annual entertainments are the only ones in which the band participates for pecuniary benefit. In fact, they are given for the purpose of supplying funds for the organization's expenses throughout the year. Wherever else it performs, the band's services are given gratis. Frequently the members have played in the afternoon and evening after finishing an eight-hour tour of duty. The band also pays to keep its instruments in repair, and has paid its own expenses to reach halls where charitable entertainments were given. Transportation of kettle-drums and other bulky instruments, and supplying sheet music are other expenses to be met. The annual concert is given to cover these outlays.

"We play on Christmas Eve at the tree in City Hall. Although we are fairly busy now we are anxious to broaden our sphere of activity. The band is now considering the idea of playing in the parks during the summer, thus furthering the municipal music idea. Our men play for the pleasure of those who love music and for the joy of performing together.

"Now, I don't wish it to be thought that I take upon myself the credit for the band's great improvement. Several others have aided considerably; and I would mention, in particular, George Simorline, solo euphonium; Thomas J. Gallery, solo trombone; Otto C. Schasburger, our official composer, a charter member, second tuba; Charles J. Silver-

bauer, first tuba, and Herman Escher, first clarinet. How many men have we? In all, eighty. There are a few instruments that we lack, such as bassoons, but we'll get those in time. We hope to increase to 100; then we'll be satisfied with the size."

The Police Quartet

About a year ago the Police Quartet was organized by Lieutenant Nerney, now attached to Precinct 38. With Mr. Nerney are associated Joseph Bayle, second tenor; Charles Rayfield, baritone, and August Kunze, basso.

Lieutenant Nerney related to the writer how the plan for the Police Glee Club, which is now being drilled, grew out of this body of four singers.

"The quartet's first concert was given in the Hippodrome, where our singing was heartily greeted," he said. "It set me thinking. Why, I debated, could we not find enough material in the force to organize a capable chorus. Personally, I am intensely fond of music, having studied singing a great deal and practically haunted the opera house. My years in the department brought me in touch with a great many of its members and convinced me that much promising material was available in the ranks. So I decided to take up the matter with Commissioner Woods. He, too, thought the idea feasible and encouraged me considerably. The next problem was to find an experienced musician, who could take the men in hand and train them properly. I had in mind the French-Canadian tenor, Paul Dufault, of whom I had heard many favorable reports. I hesitated to approach him; he traveled a great deal, so I doubted whether he would undertake the task.

Glee Club Organized

"I called upon Charles L. Safford, organist and choirmaster of St. George's

Church, and unburdened myself. I explained that we could not afford to pay a director at the start, but that he would find plenty of earnest candidates. He waived the idea of money; in fact, the whole project appeared to interest him immensely. His enthusiasm has never subsided in the least.

Charles L. Safford's Fine Work

"You would be surprised at the number of really fine voices we found. Tenors who could sing the 'M'Appari' and 'Celeste Aida' arias exceptionally; a good proportion of low basses, and general richness of timbre and volume. But I suppose it is not out of the ordinary for powerfully built men to possess robust voices. Mr. Safford is splendidly equipped for the work he is doing with us, and we all feel keenly grateful to him. He is a singing teacher who sings well himself, and in many instances he has illustrated for us the correct way to produce certain tones.

"Mr. Safford effected swift improvement in the individuals. We held our first full rehearsal last week and worked on two part-songs. Singing these with the proper shading and phrasing, which Mr. Safford insists upon and understands how to indicate, is a revelation to the men and interests them intensely. There were 102 present at that rehearsal.

"When do we expect to give our first public concert? Well, not until the spring, when we hope to produce some serious work in the larger form—one that will give our solo singers an opportunity to be heard, as well as the chorus.

B. R.

GUILMANT ORGAN SCHOOL

DR. WM. C. CARL
DIRECTOR

A Practical School for
ORGAN STUDY

44 W. 12th St., New York

Send for Catalogue



FLORENCE MULFORD

CONTRALTO

METROPOLITAN OPERA COMPANY

is available for

CONCERTS : : RECITALS

ORATORIO

INSTRUCTION IN SINGING

STUDIOS:

Madison Avenue, cor. 59th St. (Tuxedo Hall Bldg.),
New York
1104 Broad Street, Newark, N. J.



Mme. Mulford as "Amnerle"

GODOWSKY TOUR OF THE UNITED STATES

KNABE PIANO USED

Exclusive Management: R. E. JOHNSTON
1451 Broadway, New York

Tributes from New York, Boston and Chicago to the artistic playing of Marguerite Melville-Liszniewska

New York Evening Mail, Oct. 26, 1915—

An American Pianiste—The name of Marguerite Melville will be remembered by some as belonging to a Brooklyn girl who went abroad to study the piano with Leschetizky and remained in Vienna as one of the famous teacher's most trusted assistants. In Vienna also she acquired by marriage the name of Liszniewska, and thus became promising material for American publicity agents. But although Madame Liszniewska was in New York all of last year, she merely postponed her appearance on the concert stage until yesterday afternoon. To those who already know her, the delayed debut was a gratifying justification of her abilities as a performer, while to the uninitiated these same abilities proved something of a revelation. Madame Liszniewska is a much better pianiste than her comparative obscurity would lead one to guess. In style she is at times reminiscent of Fanny Bloomfield Zeisler, but with less of the masculine and more of the poetic in her temperament. Her playing of Bach's D Major Organ Prelude and Fugue scarcely did her justice, as much was left hazy and incoherent, but in Chopin's B Minor Sonata she found herself, and thereafter led her audience completely captivated. Schumann's "Kinderszenen" were given a straightforward interpretation, after which the pianiste succeeded in making three Brahms numbers both musical and intelligible. Her final group was the most interesting of all, short pieces by Debussy, Reger and Moniusko leading up to an amazing set of variations by Brzezinski. A Chopin Waltz and Schumann's familiar Romance were introduced as encores.

It is a pleasure to know that Madame Liszniewska will play at Aeolian Hall again next month.

★ ★ ★

New York Evening Post, Oct. 26, 1915—

Mme. Liszniewska was at her best in the tenderer and more poetic parts of her program. The large of Chopin's Sonata was beautifully sung on the piano, and the pianist made some lovely effects with the pedal in this same largo. She also played the charming Schumann "Kinderszenen" with much appreciation of their many moods and with a simplicity well suited to their character. She even succeeded in playing the popular "Träumerei" with a freshness that made it seem new.

Very successful also was the Brahms Rhapsody, Opus 79, No. 1, one of Brahms's most interesting piano pieces. It was in the last group, however, that Mme. Liszniewska especially delighted her audience. Debussy's "La fille aux cheveux de lin" and Reger's surprisingly simple "Humoresque" were both very enjoyable. So also were the two Polish folk-songs by Moniuszko, "Spring" and "Spinning Song." The pianist ended with a Theme and Variations by Brzezinski, a beautiful theme and interesting variations. Moreover, she had to add several encores. Paderewski was among those who applauded her last night.

★ ★ ★

New York Herald, Oct. 26, 1915—

Her program contained works of most of the greatest composers of piano music. D'Albert's arrangement of Bach's Organ Prelude and Fugue in D Major was her opening number. Next she played the most substantial number of the program, Chopin's Sonata in B Minor. In this she displayed a talent for bringing out different varieties of tonal coloring. She plays with more strength than the average woman pianist. In the scherzo and largo movements she was at her best. Schumann's "Scenes from Childhood" she played, giving to the serious and playful elements in the music appropriate colorings, and her handling of contrasting themes was effective in Brahms's Rhapsody, Opus 79, No. 1, in which she reached her highest artistic point.



Photo © Pauline Hamilton, Vienna

New York Press, Oct. 26, 1915—

The first selection on her program, D'Albert's arrangement of Bach's Organ Prelude and Fugue in D Major, stamped Mme. Liszniewska immediately as a pianist admirably equipped for her profession, and a musician of the most serious aims. Her attack was firm, her touch crisp and clear, her technique thoroughly reliable. It is a pleasure to listen to playing so straightforward, so sincere and entirely free from affectation and pose.

★ ★ ★

The Brooklyn Daily Eagle, New York, Nov. 29, 1915—

The Academy of Music Opera House was filled to the last seat last evening with sympathizers for Polish non-combatant war victims, at a benefit concert under the auspices of the Brooklyn Fund for Polish Relief.

Mme. Liszniewska stopped in Brooklyn on her concert tour through the large cities in this country to contribute her artistic accomplishments to aid the poor Poles. She studied under the late Leschetizky, and in her program of last night she played with fleeting beauty his "Arabesque." Perhaps her outstanding quality in interpretation is her clarity. Involved in it is her intellectual grasp and her singing, sympathetic touch, even in

the most intricate passages in her Chopin group, that comprised "Impromptu Waltz in E Minor" and "Scherzo in B Minor," the latter closing in a splendid dash of double runs up the keyboard. The same qualities were apparent in Rubinstein's "Barcarole."

So popular were two Polish "folk songs," the silvery "Spring," arranged by Friedman, and the brilliantly played "Spinning Song," arranged by Melcer, that two encores followed, Rubinstein's "Serenade" and Max Reger's "Humoresque." Later, she played Liszt's "Liebestraum" in poetic utterance, and the dazzling "Scherzo," by D'Albert, notable for technique and for delicate staccati. For encores Mme. Liszniewska played a Chopin "Mazurka," which delighted the many Poles in the audience, and "Romance," by Schumann.

★ ★ ★

Boston Evening Transcript, Nov. 15, 1915—

Whatever may be meant by the cryptic and slightly ungrammatical dictum of the critical gentlemen who profess to find the B Minor Sonata of Chopin confused, dreamy, over-luxuriant, "nothing like so poetic as the others though more of a sonata in the classical sense," Marguerite Melville-Liszniewska's performance of it made one hungry to hear it oftener in our concert halls. She played the music

with taste, intelligence, technical brilliance and poetic intuition.

The rest of the program revealed a distinguished talent in Mme. Liszniewska and a promise of better things to come from her. The Theme and Variations by Brzezinski is simply one of those showpieces that pianists believe it necessary to include in their programs. Debussy's "Cathédrale Engloutie" as played on Saturday may not have pleased the orthodox Debussyite in all respects, but it was a sharply individualized performance and none the less interesting on that account. In all these compositions, and notably in Schumann's lovely little group of childhood impressions, Mme. Liszniewska played with a beautiful precision, and what is more important to the layman, with an apparently warm sense of the poetry which underlay most of the music. She did not play, as many women pianists do, either as one under hypnotic spell or as one who would be hard, fast and business-like at any cost. Rather she gave the effect of one "adventuring among masterpieces," and the touch was sure and the vision unmistakable.

Boston Daily Advertiser, Nov. 15, 1915—

Mme. Liszniewska is a pianist of sterling merit and a sensitive interpreter. She displays a robust technique and remarkable muscular power, although there is also present a delicacy of touch. Brillancy, euphony of tone and emotional interpretation all met appeal in the Chopin Sonata.

★ ★ ★

Boston Herald, Nov. 15, 1915—

In the Polish pieces she displayed facile mechanism, a singing tone when it was required, and a certain and appropriate elegance in fleetness and bravura.

★ ★ ★

Chicago Daily Journal, Nov. 19, 1915—

While "Werther" was being sung at the Auditorium, Mme. Marguerite Melville-Liszniewska, pianist, gave a very fine recital at the Fine Arts. The limited time permitted for a visit at the hall found her playing a group of Brahms's works in an exceedingly artistic manner. Technically they were performed with a perfectly controlled, velvety touch; interpretatively, with imagination and sympathy of a high order. The somewhat arid "Edward Ballad" took on a degree of emotion that would hardly have been guessed from a survey of the notes; the more familiar and melodious rhapsody and two intermezzi were attractive to the point of being charming.

★ ★ ★

Chicago Tribune, Nov. 19, 1915—

The debut of Marguerite Melville-Liszniewska, pianist, at the Fine Arts Theater, Thursday evening, submitted to the public pianistic gifts of interesting qualities. The playing of two Brahms Intermezzi was distinguished by suave and conservative interpretation served by an able technique, and the intent was plainly of that faith which swears by the inscrutability and austerity of the "Second Beethoven." Her audience was very cordial.

★ ★ ★

Polish Daily News, Chicago, Nov. 22, 1915—

Her playing is so subtle, so full of charm, that one feels he would like to go on listening indefinitely. The "Edward" Ballad of Brahms was deeply expressive of somber tragedy, the "Scenes of Childhood" fascinatingly playful. But it is for the B Minor Sonata of Chopin that we are especially grateful. This she played like a true Pole. Her interpretation was so absolutely sincere, so full of poetry and was backed by a masterly technique. It made a profound and powerful impression.

Management:
WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York
Steinway Piano Used

"GOOD BALLET TEACHERS MUST BE YOUNG," SAYS PREMIÈRE DANSEUSE OF "FAIRYLAND"

"A Dumb Person Might as Well Teach Singing as an Old Ballet-Master Dancing," Says Albertina Rasch—She Believes All Dancing Teachers Should Be Able to Illustrate Lessons—Daily Gymnastic Work Essential

As you sit calmly in your seat at the theater and watch the lithe form of a dancer sway to the rhythm of an Oriental dance, or behold a dainty sprite trip on tiptoe to the captivating music of "Coppélia," you little realize that this ethereal creature may have just come from strenuous work on the bars in so prosaic a place as the gymnasium. And yet Albertina Rasch, première ballerina, who last appeared in the \$10,000 prize opera, "Fairyland," in Los Angeles, informed a MUSICAL AMERICA interviewer that she exercised for at least a half hour every day on the bars, whether she was to appear in public or not.

This gymnastic work is what athletes call "warming up," and Miss Rasch does it to relax her muscles and make them flexible for dancing. The writer had heard of the rigid training imposed by the ballet schools in Russia, and the hardships that young pupils had to undergo before they were pronounced proficient, but never had it been brought so closely home to him as when he watched the energetic Miss Rasch put her pupils through their paces in her studio that looks more like a gymnasium than a Temple of Terpsichore. Over and over again they had to repeat the same figure until their young teacher smiled her approval.

Teaches at Twenty-three

"You may be surprised that I teach," she said, "in view of the fact that I am so young." (Miss Rasch is only twenty-three.) "I believe, however, that the only efficient teacher is the one who can illustrate his lesson and thereby inspire his pupils. The trouble with the old ballet-master is that he cannot illustrate the steps that he is trying to teach. A dumb person might as well attempt to teach singing. Especially in an art like the ballet, where the appeal is directly to the eye, is it essential for the teacher to be as excellent a performer as possible. For this reason I am greatly in favor of the young teacher."

Here Miss Rasch again gave herself over to her class, illustrating several



Albertina Rasch, Gifted Danseuse. In the Picture on the Left, Miss Rasch is Seen in the Assyrian Dance of the Swords

dances from the old Italian ballets while the pupils watched her admiringly. Then each one had to do her specialty under Miss Rasch's critical supervision, she herself dancing with them when it became necessary to explain a difficult step. After she had regained her breath she continued:

"I have another reason for teaching, a very much more practical one. I want to train dancers for my own ballet. If they begin their serious training with me they can work in greater harmony than if they come to me with faults that are almost impossible to correct. I find that it pays to train them for my work, as they learn very quickly and I hope the result will justify the labor involved. Almost all my pupils are serious students, spending several hours daily with me in hard work."

After divulging this second bit of information, Miss Rasch leaped up, clapped her hands in a thoroughly business-like manner, and the lesson was resumed. It was really strenuous work, for in a short time the pupils were exhausted, and heaved a sigh of relief when Miss Rasch announced in her delightful broken English that the lesson was over.

Her Career in Ballet

Miss Rasch was trained in the ballet school of the Royal Opera in Vienna, and made her début there. In this country she has appeared with the Metropolitan Opera Company and with the late Century Company, winning an endless amount of favor by her dazzling virtuosity and fine intelligence, combined with a fascinating personality and rare skill in the use of facial expression.

Her appearance last July in Los Angeles in Horatio Parker's *Fairyland* as première danseuse was a veritable triumph for her. When asked what her immediate plans were, she replied with a shrug of the shoulders, "Your ways in the theater here are so mysterious. The managers tell me not to say anything. As I depend upon their help I must obey. I can only tell you that I am to have my own ballet company."

H. B.

Boston Symphony and Miss Hartley in Worcester Concert

WORCESTER, MASS., Dec. 7.—Dr. Karl Muck, and the Boston Symphony Orchestra with Laeta Hartley, pianist, appeared at the second concert in the Ellis series last night which drew a large audience to Mechanics Hall. The orchestra was cordially received. Miss Hartley, a new-comer to Worcester, was acceptable as soloist, in her interpretation of MacDowell's Concerto No. 2.

R. W. P.

Two Soloists for Providence "Messiah" from Local Studio

PROVIDENCE, R. I., Dec. 8.—From the Harriot Eudora Barrows vocal studio, this city, have been chosen two of the soloists for the performance of the "Messiah" to be sung by the Arion Club, Dr. Jules Jordan, conductor, on Christmas Sunday. These artists are: Geneva Jefferds, soprano, and Mme. Claudia Rhea Fournier, contralto, who are two of Miss Barrows's advanced students.

W. H. L.

CONCERT TICKETS AS CHRISTMAS GIFTS

Unique Plan of San Antonio Symphony—Soloists for Mid-Winter Festival

SAN ANTONIO, TEX., Dec. 14.—The San Antonio Symphony Orchestra has adopted an original plan for securing capacity audiences for the course of six concerts to be given this season. At a recent meeting a campaign was outlined to promote the purchase of season tickets to be used as Christmas gifts.

The San Antonio Midwinter Festival Association will present the "Messiah" and "Elijah," with orchestra pieces and solos, in five concerts on Feb. 15, 16 and 17. The St. Louis Symphony Orchestra, under the direction of Max Zach, will be present and ten soloists:

Marcella Craft, Arthur Middleton, George Hamlin, Warren Proctor, Eleanor de Cisneros, Leonora Allen, Gustave Holmquist, Pernelia Newby Gale, Sarame Reynolds, Sybil Sammis MacDermid, and Ida Belled Delbonne.

An effective concert combination is that of Otto L. Fisher, pianist, and Harry Evans, basso, whose program, given here on Dec. 11, was accorded the hearty welcome that the fine musicianship of both soloists merits. Mr. Fisher is a former pupil of Arthur Claussen, conductor of the San Antonio Symphony Orchestra.

Mrs. Eli Hertzberg presented Mrs. Warren Clarke in the recent concert of the Tuesday Musical Club, as a San Antonio musician who is winning recognition as a composer. Three of her songs, "Serenade," "Constancy" and "Bonny Peg" were sung by Mrs. Fred Jones on the afternoon's program. Other numbers were given by Flora Briggs, pianist; Ethel Holmgreen, soprano; Hazel Cain, violinist; Mrs. J. H. Flannery, contralto; Edward Goldstein, cellist, and a chorus, "Grandmother's Garden," by Carl Hahn, formerly of San Antonio, but now director of the Brooklyn Arion.

At a recent concert at the San Antonio Female College, Walter Romberg, violinist, and Mrs. G. E. Gwinn, soprano, were the soloists, with Mrs. Dale as accompanist.

C. D. M.

Would Prevent Playing of National Anthem in Medleys

BALTIMORE, Dec. 10.—In an effort to preserve the dignity and entity of "The Star-Spangled Banner," a number of delegates from various patriotic societies gathered at the Belvedere Hotel on Wednesday evening and discussed a proposed ordinance to forbid playing the national anthem except as an entire selection and apart from any other musical composition. There was a fine of \$100 proposed for the leader of the band or orchestra playing a medley containing the anthem, and a similar fine for the owner of the hall or theater permitting the playing of such a medley. The projected ordinance will come up for consideration at a later meeting of the delegates.

F. C. B.

Louis Graveure made such a sensation with William R. Chapman on Dec. 7, at the first Rubinstein concert that he was re-engaged at once for another appearance on Feb. 19.

MARGARET HARRISON

Soprano

15 East 10th Street New York

Arthur Nevin

Composer and Teacher of Theory
PROFESSOR OF MUSIC, School of Fine Arts,
University of Kansas, Lawrence, Kansas

GEORGE ROBERTS

Pianist—Accompanist

Address care MUSICAL AMERICA, 505 Fifth Ave., New York

ERNEST CARTER

Composer-Conductor

Residence Studio, 150 West 58th Street

Telephone 2499 Columbus New York

MARIE KAISER

Soprano

CONCERT—ORATORIO—RECITAL

Management:
WALTER ANDERSON, 171 W. 57th St., New York

CLARENCE BIRD

the distinguished American Pianist now touring this Country
—Under the Management R. E. Johnston, 1451 Broadway,
New York.
Knabe Piano used

MME. HILDEGARD HOFFMANN

ORATORIO and JOINT RECITALS with

Mr. Henry Holden

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston

Symphony Orchestra, Kniesel Quartette, Etc.

Studio, Steinway Hall Address, 144 E. 150th St., N. Y. City

HUSS

MRS. DOROTHEA H. MANSFIELD SOPRANO

CHURCH SYNAGOGUE

Tel: 1813 Audubon 130 Wadsworth Ave.
736 Audubon New York City

William S. Brady

TEACHER OF SINGING

Studio: 154 West 72nd St., New York
Telephone Columbus 1311

S T U L S

MONICA GRAHAM Soprano
WALTER ALLEN Basso
CONCERTS—ORATORIOS
JOINT RECITALS

Mgt. Mrs. Herman Lewis, 402 Madison Ave.,
Cor. Forty-seventh St., New York. Phone
Murray Hill 2890 and Murray Hill 4058.

Byford Ryan

THREE YEARS LEADING TENOR
OPERA COMIQUE, BERLIN

VOCAL STUDIO

28 West 63d Street New York

EARL CARTWRIGHT

BARITONE Concert, Recital, Oratorio

112 West 47th Street, New York

JULIA CULP'S ART IS MOVING AS EVER

Distinguished Soprano Gives Her
First Recital of the New
York Season

The art of Julia Culp retains its potency with American audiences, even after a series of consecutive visits that would suffice to wear out the welcome of any singer not of supreme distinction. A huge audience gathered in Carnegie Hall on Thursday afternoon of last week, the occasion of her first New York recital of the season, and greeted her with the ebullience and warmth that it reserves for those who have entrenched themselves impregnably in popular affections. Such artists are, heaven knows, few enough. But it seems reasonable to believe that, if the Dutch soprano chooses to revisit this city every season for the coming decade or more she will encounter a patronage as large and a welcome as ardent as have been hers since the fulness of her gifts first challenged the appreciation of those who look for the highest and most finished in the art of song interpretation. Her program follows:

"Sei mir gegrüsst," "Das fischermädchen," "Wehmut," "Auf dem wasser zu singen," "Liebesbotschaft," Schubert; "Japanese Death Song," Earl Cranston Sharp; "Passing By," Edward Purcell; "The Cottage Maid," Arranged by Beethoven; "Gelukkig vaderland" and "Het kwezelke," Old Dutch folksongs; "Dutch Serenade," S. de Lange; "Benedeit die selge mutter," "Schon streckt ich aus," "Du denkst mit einem Fädchen," from the Italian Liederbook, Hugo Wolf; "Ich atmet' einen lindenduft," "Ich ging mit lust," "Rheinlegendchen," Mahler.

Apart from the Schubert numbers, Purcell's "Passing By," the first of the Dutch folk-songs and the "Sel'ge Mutter" of Hugo Wolf, these songs are not of pre-eminent musical worth. Yet the soprano's delivery of them seemed in several cases to enhance their value. With the salient characteristics of her wonderfully polished and aristocratic art, local music-lovers are familiar and there is no call for a fresh enumeration of them at this writing. But those who

have heard Mme. Culp on her successive American visits will be struck by a deeper note and a more seizing spontaneity of emotion than have colored her interpretations previously. They will be less conscious of premeditated and anxiously studied effects than they used to—matters which formerly imparted to the singer's work a slight but not altogether seemly touch of sophistication. Particularly in such songs as Schubert's "Wehmut," Wolf's "Sel'ge Mutter" surcharged with lovely inwardness of fervor—and Sharp's ingenious and telling "Japanese Death Song" was it possible to remark this fact.

Mme. Culp's voice showed signs of weakness in its middle register and certain lower tones seemed veiled, but the upper ones had all their pristine loveliness and individuality of timbre. She was vociferously applauded and at the end of the program had to add a Brahms group by way of encores—the "Vergebliches Ständchen," "Der Schmied" and the "Cradle Song." She sang nothing better all afternoon than the last named.

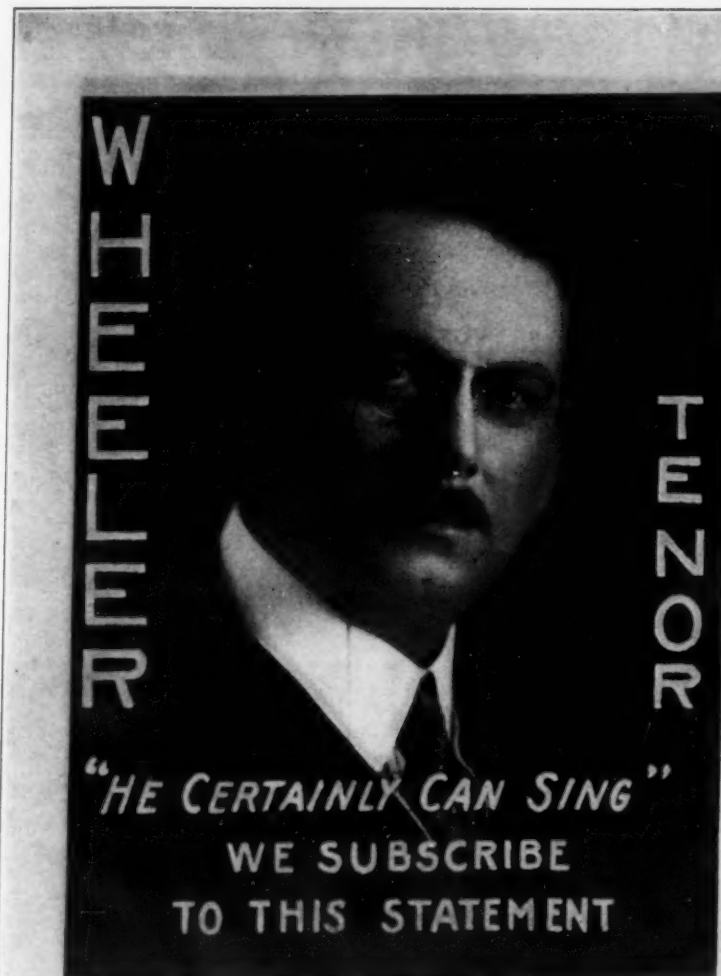
Coenraad v. Bos's accompaniments touched perfection, as usual. H. F. P.

Grainger in First Chicago Recital

CHICAGO, Dec. 13.—Percy Grainger, the Australian pianist and composer, gave his first Chicago recital at the Illinois Theater yesterday afternoon. In a program which contained the Organ Prelude and Fugue in D Major by Bach, arranged by Busoni for piano; pieces by Ravel and Debussy; the Ballade, Op. 24, by Grieg; Spanish pieces by Albeniz and Granados and some of his own settings of English and Irish folk-songs and dances, he disclosed a very brilliant pianistic endowment, a tone of good quality and power and a musical style. He is a very interesting musician. M. R.

Chicago Pianist in Diversified Program

CHICAGO, Dec. 13.—Silvio Scionti, the Chicago pianist, gave a diversified program at his recital at the Fine Arts Theater yesterday afternoon, presenting the Bach-Busoni Chaconne, the A Flat Sonata, Op. 110, by Beethoven; the brilliant Barcarolle, by Chopin; the Grieg Ballade, Op. 24, in G Minor, and pieces by Liszt, Cyril Scott and Debussy. M. R.



AND ARE WILLING TO
STAKE OUR REPUTATION

ON IT
FOSTER & FOSTER,
25 WEST 42 ST.,
NEW YORK.



MURATORE
AS
"DON JOSE"

Photo, Matzene, Chicago

MURATORE

as "DON JOSE" in "CARMEN"

"One of the rarely good tenors of this decade."

Chicago Daily Tribune.

Chicago Evening American, Dec. 14.—Lucien Muratore finds in the music of Don José many opportunities to show us once more his art of phrasing and shading. His José was virile, fiery, heady—a Spaniard whose emotions carried him to the gate of death itself. He composed a José whose abandon to the charm of Carmen was not one of weakness but of the mad sweep of passion. His voice was as usual full of color and beauty.

Chicago News, Dec. 14.—His singing of the part is really extraordinary and musically more striking than Miss Farrar's presentation, beautiful though that is. Hearing the splendor of his voice one felt a tendency to neglect appreciation of his acting. This would be a pity, for he is one of the most sympathetic portrayals of the passion-torn youth. In the first act he was a pink-cheeked, overgrown boy, a poor innocent unmindful of woman's wiles. In the third act he was a man swayed fitfully by strong emotions, and in the last a calm creature maddened by love and injustice. If Miss Farrar is to have glory for her Carmen, Mr. Muratore must not be forgotten for his José.

Chicago Daily Tribune, Dec. 14.—Mr. Muratore's Don José makes deeper impression with each hearing. It is a splendidly sung Don José, virile in tone as it is subtle in style, and not the

least of its excellencies is the singing of the last act. From piteous appeal to the timbres of passionate anger it is the resonant, lovely, vital voice of one of the rarely good tenors of this decade.

Chicago Herald, Dec. 14.—He sang with stirring inspiration, and so admirable was his presentation of the "Flower Song" that Mr. Campanini was unable to continue with the scene until the applauding multitude had been satisfied by a repetition of the piece.

Chicago Evening American, Dec. 14.—Muratore proved himself the greatest tenor heard here in years. A neighbor of mine said: "To hear the 'Flower Song' by Muratore is alone worth the five dollars."

Chicago, Daily Journal.—Lucien Muratore, beyond all compare, was the real star of the performance. The "Flower Song" is a totally new thing when he sings it. It is a great song for any tenor; for him it becomes a work of extraordinary beauty. It was the one number repeated by the request of the audience.

Chicago Evening Post, Dec. 14.—When Muratore sang the "Flower Song" it was quite evident before he had finished that he would have to repeat it, as he did, for it was so lovely just as tone.

Management MRS. HERMAN LEWIS, 402 Madison Ave., New York

ALL-AMERICAN NIGHT OF BANKERS' CHORUS

**Banks' Glee Does Splendid Work
under Mr. Humphries—Miss
Dunlap Soloist**

The New York Banks' Glee Club, R. H. Humphries, conductor, offered a program exclusively made up of American compositions at its first concert of the season, Dec. 18, in Carnegie Hall. The program, both in arrangement and presentation, showed results which were admirable. The club was assisted by Marguerite Dunlap, contralto, and the Goldman Orchestra.

A fine performance was given the Dudley Buck cantata, "Paul Revere's Ride." Incidental soli were pleasingly sung by Frederick C. Merkert, tenor, and Percy Richards, baritone, the latter taking the place of George Warren Reardon, who was unable to be present, owing to illness. The club has made notable progress in ensemble perfection, and the audience was quick to appreciate the excellent showing in the singing of such pieces as Chadwick's spirited "Song of the Viking" and Harry Rowe Shelley's "Dreaming."

Marguerite Dunlap won a ready tribute of admiration with her singing of the Kürsteiner song "Invocation to Eros," and in a group of Rogers and Landon Ronald songs.

The program given was as follows:

"Scotch Poem," E. A. MacDowell, Goldman's Orchestra. "Winter Song," Frederic F. Bullard. "The Lamp in the West," Horatio Parker, Chorus. Aria, "Invocation to Eros," Kürsteiner, Marguerite Dunlap. "After Sunset," Arthur Pryor. "Lady Picking Mulberries," Stillman, Edgar Kelley, Goldman's Orchestra. "Ben Bolt," Nelson Kneass, Chorus. Cantata—"Paul Revere's Ride," Dudley Buck. "Song of the Viking," G. W. Chadwick, Chorus. "The Star," "Wind Song," James H. Rogers. "The Nightingale Has a Lyre of Gold," Landon Ronald, Marguerite Dunlap. "Dreaming," Harry Rowe Shelley. "But—They Didn't," J. H. Rogers, Chorus. "Pan-American," Victor Herbert, Goldman's Orchestra. "Old Folks at Home," S. C. Foster, Obligato by Marguerite Dunlap. "Dixie's Land," Dan Emmett, Chorus.

The excellence of Percy Richards's work in the "Paul Revere" cantata was

Brief Extracts from John C. Freund's Public Addresses.

No. 6

Europe sneers: "You Americans may spend a lot of money for music but—you have no composers!"

Yes!—and some "knockers" in this country—including certain leading critics—say the same thing!

To knock the home composer has the flavor and sanction of antiquity.

To-day the Germans adore Richard Wagner, but go back and read what they wrote and said about his music in his early years of struggle!

Saint-Saëns, the French composer, when in this country, was asked what he thought of the American composer. He replied, with a shrug:

"I never heard of him!"

Reminds me of the Englishman who came over, three years ago, discovered America and wrote a book about it!

How can we know whether we have composers among us unless we give them a hearing?

That's one of the things I'm fighting for!

Let's give them a hearing and then—why then let it go "on the merits."

Efforts have been made, from time to time, by worthy individuals and especially by some women, to bring out the American composer, by offering inducements in the shape of money prizes.

What is needed to bring out the American composer is a national change of heart towards music and our own musicians.

It is squarely up to you, the people, to learn to love and value music, to appreciate and take a pride in your own musicians and give them, at least, a hearing.

Then the publishers will print compositions by Americans, conductors will produce them, singers will sing them, instrumentalists play them, and it won't be long before you will be surprised at the number of really able, talented composers there are in this country—who, for years, were crushed through the craze for everything foreign in music, denied even a hearing through our slavish veneration of the old masters and the un-democratic, un-American spirit of many of our conductors.

notable, when it is considered that Mr. Richards took the baritone solo practically at a moment's notice, having just fifteen minutes to go over the work with Conductor Humphries before the concert began. M. S.

NEW CONCERT RECORD SET BY McCORMACK

Benefit at Hippodrome for Catholic Building Fund Nets \$12,000

Nearly seven thousand people filled the Hippodrome on Sunday afternoon, Dec. 19, and about one thousand of their number overflowed upon the stage to hear John McCormack's benefit concert for the New York Chapter, Knights of Columbus, building fund. The stage itself was packed so closely that eager auditors were crowded against the grand piano, clustered about Edward Schneider, the accompanist, and leaned forward to ask Mr. McCormack for favorite songs as he passed to and from the stage.

It was an afternoon of the most perfect sympathy between singer and audience, intensified by the fact that Mr. McCormack had left a sick bed to keep faith with his audience, and that not all his consummate art could conceal at times the effort it cost him to continue his program.

Applause after each song received an ovation at the end of the second group, which included the "Ave Maria" of Schubert and the "Singer's Consolation" of Schumann. Several extras were then demanded. "When the Dew Is Falling," written for Mr. McCormack by Accompanist Schneider, was followed by the Viennese song, "The Old Refrain," arranged for and dedicated to Mr. McCormack by Fritz Kreisler, who bowed acknowledgments from the McCormack box. Donald McBeath, violinist, was the able assisting artist.

His eminence, Cardinal Farley, with a group of church dignitaries that included Mgr. Lavelle, rector of St. Patrick's Cathedral, occupied a box and received visitors during the intermission, when he greeted Mrs. McCormack and the McCormack children, Gwen and Cyril.

During the last half of the program there was carried to the stage a large harp, a copy of that which belonged to Tom Moore. It was trimmed with American Beauty roses and was a gift to Mr. McCormack from De Soto Council of the Knights of Columbus, of which he is a member.

That a new concert record had been set was made known to the audience when Justice Victor J. Dowling, speaking for the Knights of Columbus, announced that between \$11,000 and \$12,000 would be added to the society's building fund as the result of Mr. McCormack's princely gift, the largest individual donation to be made. M. S.

GILBERTE SONGS PRESENTED

Florence Anderson Otis Sings These in Three Concerts

Among the singers who are using the Hallett Gilberté songs in their concerts this season is Florence Anderson Otis, the gifted American coloratura soprano. Mrs. Otis has sung Mr. Gilberté's "Moonlight—Starlight" on a number of programs recently, before the Amity Chapter, No. 160, R.A.M., at Carnegie Hall, on Dec. 8; at a concert of the Hawn School Alumni Association at the Hawn School in Carnegie Hall, New York City, on Dec. 11, and at a musicale at "Old-gables," Englewood, N. J., Dec. 15.

At these concerts she also sang Mr. Gilberté's "Ah, Love But a Day," "Spring Serenade," "Minuet—La Phyllis," "A Maiden's Yea and Nay" and "An Evening Song." Her success was distinct with her audiences, who approved her singing in enthusiastic applause, which she shared with the composer, who acted as accompanist for her.

New York Engagements for New Trio

Charles Prescott Poore has booked the new Concert Trio for four engagements in New York City during the month of January. The trio is composed of Mrs. Emil Rhode, wife of the well-known New York composer, piano; Abraham Goldfuss, violin, and C. P. Poore, cello, all of whom are experienced as ensemble players. Mr. Goldfuss is a graduate of the Peabody Conservatory of Music, Baltimore, and was coached in ensemble by Ernest Hutcheson; Mr. Poore studied theory under Professor Spalding at Harvard College, cello with Josef Adamowski and ensemble at the New England Conservatory of Music, Boston.

Another Striking Endorsement of the Progressive Series of Piano Lessons

CONSTANTIN VON STERNBERG, President M. B. MOULTON, Vice President
H. E. NEWLIN, Secretary & Treasurer

BRANCH SCHOOLS
West Philadelphia
Tlona
Camden, N. J.
Reading, Pa.
A.O.

STERNBERG SCHOOL of MUSIC
INCORPORATED
TEN SOUTH EIGHTEENTH STREET
Fuller Building
PHILADELPHIA

Mr. P. D. Cone,

Washington, D. C.

Dear Mr. Cone:—

After having thoroughly investigated the "Progressive Series," I am glad to say that the strong prejudice against all methods and systems I held, was completely conquered by the masterly work of Mr. Godowsky, Josef Hofmann and their eminent associates.

What has chiefly influenced me is the great elasticity of the system; the fact that instead of displacing the particular views of any individual teacher, it supplements them. There is no system known to me which gives to the individual teacher as much liberty as does the "Progressive Series," while at the same time it is a master work in regard to completeness, to the careful gradation of progress and of musical universality.

I have become an enthusiast of the "Progressive Series" and hope to see the day when every teacher of music and piano playing will find it necessary to study the "Progressive Series" in order to be able to compete with others, and to be converted from a piano teacher into a music teacher.

Sincerely yours,

C. Sternberg

For complete information concerning the
"PROGRESSIVE SERIES OF PIANO LESSONS"
Address: Dept. M Art Publication Society, Saint Louis, Mo.

AIDS WAR SUFFERERS

Bianca del Vecchio Gives Recital for Italian Cause

For the benefit of the Italian War Sufferers a piano recital was given in Æolian Hall last Saturday night by Bianca del Vecchio, assisted by Erminia Borchard, soprano; Edward Zinco, baritone, and Roberto Roberti-Rotondo, tenor. It seemed at first that the delay in starting the concert was due to the negligible size of the audience, but it was learned later that Miss del Vecchio, who, it was announced, is but fourteen years of age, had become confused in seeking her destination and lost her bearings. She found Æolian Hall too late to permit of any rehearsals and finally settled in an isolated spot on the second floor, where she settled herself to wait until the concert might begin. Finally a friendly relief expedition located her and after several varieties of piano stools had been tested the concert began.

The program was inordinately long. It included piano works by Scarlatti, Beethoven, Sgambati, Grieg and Chopin, baritone solos by Rotoli; Ariadne Holmes Edwards and Verdi; soprano solos by Donizetti and Verdi, and tenor numbers by de Crescenzo and Bizet. Miss del Vecchio displayed a surprisingly well-developed technique. Nervousness probably accounted for hasty tempos. The assisting artists gave a great deal of pleasure to the audience. The latter body should have been larger; however, it was keenly interested in the music and rewarded the performers with lavish applause. Giorgio M. Sulli accompanied artistically.

FRESH LAURELS FOR LADA

Russian Dancer Charms Huge Audience at Kingston Concert

KINGSTON, N. Y., Dec. 10.—The second half of a benefit program for the Kingston Hospital, given at the Armory last night before a large audience, afforded Kingston people an opportunity of seeing Lada, the Russian dancer, whose dance interpretations of Wagner, MacDowell and Liszt music were greeted with continued applause.

In the Second Rhapsodie, by Liszt, the marvelous tone picture of Hungarian struggles, despair and defeat, was depicted in motion and pose of tragic beauty. As a wood fairy Lada was the embodiment of the MacDowell "Woodland Whispers." Her closing dance was in the picturesque "Blue Danube" waltz of Strauss, after which she received a great armful of flowers.

THE PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor

WESTERN TOUR

NOVEMBER-DECEMBER 1915

The Philadelphia Orchestra, on this tour, was given a critical reception such as has rarely been accorded any Symphonic Organization. Since the newspaper comments, for eight concerts, totaled over 20,000 words, entirely commendatory, it is manifestly impossible to reprint all of the notices.

DETROIT

"Many Wagner programs had previously been given in Detroit, but none of them, not even the historic one by the Boston Symphony Orchestra under Max Fiedler, ever commanded more sustained and intense interest.

"To-day it is a band of which any city in the country might be proud. It responds promptly and with surety to all its conductor's commands. Its balance is true, its strings are finer in quality and more striking in their clarity than ever before."—*Free Press*.

COLUMBUS

"A concert like the one given Tuesday night in Memorial Hall by the Philadelphia Symphony Orchestra is the very nectar and ambrosia of life to real music lovers. An orchestral concert to compare with it has not been given in Columbus since the Boston Orchestra played here three years ago."—*Citizen*.

"Rarely has a Columbus audience displayed such unbounded enthusiasm as was given Mr. Stokowski and his band of players last night. The entire concert was one of the very best exhibitions of orchestral playing ever heard in this city."—*The Ohio State Journal*.

"Such enthusiasm has not been manifested at a symphony concert in the past five years in Columbus as was showered upon Leopold Stokowski and his Philadelphia Orchestra last night at Memorial Hall."—*Evening Dispatch*.

BUFFALO

"The full orchestral tone is of great beauty and warmth and typifies the general perfection of the separate choirs."—*Express*.

"The concert will stand out as a red letter one."—*Courier*.

"The orchestra excites the greatest admiration."—*Commercial*.

"The demonstration of appreciation was unusual in its fervency."—*Evening Times*.

"This was one of the best concerts ever given here."—*Enquirer*.

CLEVELAND

"It was a splendid performance, and well deserved all the applause it received. The orchestra was on its mettle and played with rich, persuasive tone, well rounded phrasing, and, when the occasion demanded, with great brilliancy."—*Plain Dealer*.

"Last night he gave a reading of the Brahms Symphony that would have pleased the grouchy old chap who wrote it. While much unlike the first symphony, it is a big composition, even bigger on account of its clearness, where the other is vague. Stokowski penetrated beneath the composer's intentions and deftly communicated them to the audience."—*Leader*.

"The Philadelphia Orchestra never played better than at this concert. There was technical brilliancy with a manifest sub-structure of tonal and dynamic blend and coloring."—*Press*.

"Were acclaimed by an audience whose wisdom was equal to its enthusiasm. Stokowski, who is at least the peer of any director who comes this way with visiting orchestras, with the exception of one, played 'The Bartered Bride' Overture, the Brahms Second Symphony, and the Ivanow 'Sketches from the Caucasus.'"—*News*.

DAYTON

"With such a splendid assemblage of artists, as one felt instinctively every member of the orchestra to be, Stokowski was given the opportunity to display to the fullest extent his wonderful gift as a director of unusual ability."—*Evening Herald*.

"Monday evening Dayton welcomed Stokowski again. This time the virtuoso conductor led the Philadelphia Symphony Orchestra, which was heard for the first time in this city, but judging from the sentiment of the vast audience which packed Memorial Hall to the doors, Dayton will in the future be included in its annual western tour."—*Journal*.

"The playing of the orchestra proves a model of smoothness, finish and spirit; each number was presented with a dignity, breadth and real certainty of poetic understanding—every tone reflecting the ability of the director."—*Daily News*.

JAMESTOWN

"They possess to an unusual degree those items of precision of attack, unanimity, balance, and, in addition to those, a vehement incisiveness or fire, in which latter they even outdid the Russians, for which the latter are so famed. The strings were silkily rich and opulent."—*Morning Post*.

"The last evening appearance of the justly celebrated Philadelphia Orchestra at the Samuels Opera House was assuredly one of the musical events in the annals of Jamestown."—*Evening News*.

"Jamestown reached the high-water mark of visible and tangible musical appreciation last night. Never in the knowledge of the writer has a superior musical attraction appeared here."—*Evening Journal*.

OBERLIN

"To hear the epitome of this marvelous work, superbly rendered as it was under the masterly baton of Mr. Stokowski, must be reckoned one of the great events in the musical history of Oberlin. It would be the thing least appropriate, while under the spell of the music he so magnificently interpreted, to speak at length in praise of Mr. Stokowski's splendid qualities as a conductor—qualities which, with each appearance here, become more clear and striking. What those to whom he has again so superbly revealed this surpassing vision of beauty would gladly do, is to express, however imperfectly and inadequately, something of their deep gratitude and their profound admiration."—*Review*.

YPSILANTI

"The Philadelphia Orchestra, conducted by Leopold Stokowski, entranced the large audience which heard their program at Pease Auditorium Wednesday evening."—*Press*.

"The orchestra is truly worthy of its sensational success—its playing is marked by a finish and discrimination that allows great freedom and vividness of rendering, a spirit that includes amazing technique, but is creative in quality."—*Record*.

ARTHUR JUDSON
MANAGER

LOUIS MATTSON
ASSISTANT MANAGER

OFFICES
1314 Pennsylvania Building
Philadelphia

Thousands Greet McCormack at First Concert of Houston Club Season

Treble Clef Chorus Exhibits Marked Excellence — Byrle Colby, Soprano, Soloist with Symphony, and Tilly Koenen at Municipal Concert

HOUSTON, TEX., Dec. 14.—Conspicuously prominent in the annals of Houston club concerts will stand the opening of the Treble Clef Club's twenty-first season, with the famous John McCormack as soloist. More than three thousand persons evinced their delighted recognition of McCormack songs that had been made familiar to them through talking-machine records, and to which they gave delighted recognition as soon as the opening bars of the preludes were played.

The choral numbers of the club were all sacred music, the offerings being a memorial to the club's founder and first president, Mrs. J. O. Carr, who had passed away since the closing of last season. The incidental solos were exquisitely sung by Mrs. T. N. Asbury, soprano, and Mrs. Laura Stevens Boone, contralto. The choruses were under the direction of Julien Blitz, and were accompanied by a string orchestra and organ, the latter played by Sam T. Swinford.

The opening concert of the Houston Symphony Orchestra also took place last week and was greeted by a capacity audience, which was enthusiastic in appreciation of the solo numbers by the young soprano, Byrle Colby, and of the notable progress which the orchestra is making.

Last week's program on the Free Municipal Concert series had as soloist the Dutch contralto, Tilly Koenen, whose program was rich in artistic merit. Miss Koenen has a fine accompanist in John Doane of Evanston University. Following the Sunday engagement, guests of Mrs. W. J. Lockhart were musically refreshed with a song group that Miss



Byrle Colby, Soprano, Who Appeared at Opening Concert of Houston Symphony

Koenen gave Monday at a tea-musical in the Bender Hotel. The brilliant contralto has been booked for a return engagement here next season. W. H.

FOR MUSICAL "CAMARADERIE"

Theodore Schroeder of Boston Host at Unique Event

BOSTON, Dec. 13.—A most enjoyable event in the musical life of this city was the "Camaraderie" given yesterday afternoon by Theodore Schroeder, the Boston basso and vocal teacher, in his large studio-salon in the Gainsboro Building. There was a large attendance of Boston musicians and their friends, who besides the social opportunity presented, had the privilege of listening to a complimentary program given by Florence Jepperson, contralto; Albert Stoessel, the famed young violin virtuoso, and Guy Maier, a brilliant young pianist. Mme. Bottero, the distinguished dramatic soprano, was on the program, but on account of sudden illness was unable to appear.

Miss Jepperson sang from Brahms, Wagner and Homer, and was warmly applauded for her artistry. She also gave an additional group in substitution

for Mme. Bottero. Mr. Maier gave a brilliant performance at the piano of numbers by Schütt, Chopin and Saint-Saëns. Mr. Stoessel played "Ciaccona," by Vitali; "Romanza in G," Beethoven, and "Serenade," his own composition, which was heard here for the first time. His work both as a performer and as a composer was most praiseworthy. W. H. L.

CARL FRIEDBERG'S SEASON

Pianist to Play in Metropolitan Concert for First Time

At the Metropolitan Opera House concert Sunday evening, Jan. 2, Carl Friedberg, the distinguished German pianist, will make his first appearance as soloist at one of these concerts. He will play the "Emperor Concerto," Beethoven, with the orchestra.

He is still filling engagements in the West, having played three times in one week in Chicago. He will return to that city for another recital engagement within a month. Following his appearance with the Metropolitan Orchestra, he will play seventeen concerts during two weeks, among them return engagements in Buffalo and Cincinnati. His first New York recital of the season will take place in Aeolian Hall Monday afternoon, Feb. 7. He will appear this week in Washington for the first time.

OPERATIC TABLEAUX VIVANTS

Diana Yorke and Sorrentino in Novel Wanamaker Entertainment

In the Wanamaker Auditorium, New York, a delightful form of entertainment described as "Operatic Tableaux Vivants," is ushering in the Christmas season. To the uninitiated it may be explained that a phonograph record accompanied by organ constitutes the music, while appropriate gestures are supplied by impersonators in costume, so

that the illusion of a person actually singing is created. The voices of Caruso, Farrar, Melba, Ruffo, Homer, Bori and Martinelli rang through the hall in familiar excerpts from "Bohème," "Iris," "Barber of Seville," "Carmen," "Manon" and "Samson," while those who called them to life were Diana Yorke and Umberto Sorrentino.

Miss Yorke is a young woman of exceptional gifts and intelligence. Her pantomime was worthy of a mature artist, while her charming pictures as the heroine in the various rôles were lovely to behold. Mr. Sorrentino acted with dramatic fire and a good understanding. Eloise Holden danced to Rubinstein's Oriental Moon Dance and won favor. Alexander Russell was at the organ, Sadie Davidson at the piano and Gordon Kahn was heard in two violin numbers. The concert was enjoyed by a large Monday afternoon audience. H. B.

MERX GIVES SONGS OF WAR

Baritone Sings Works Evoked by Present Conflict and Past Ones

Rather a unique happening was the recital of war songs given by Hans Merx, baritone, in Carnegie Chamber Music Hall, on Dec. 13. The raging blizzard deterred many from attending, but the gathering was exceedingly cordial. The entire program was German and Austrian in character.

Mr. Merx's voice sounded large and, in certain registers, rich. His style is polished; his diction usually distinct. These songs he delivered with great fervor and, at times, dramatic intensity. Many of his offerings were slight things, offsprings of their times which will be forgotten when the war ceases. There were three, possibly four, exceptions. Such songs as Hugo Kaun's "Daheim," Hans Hermann's "Mahnung," "Wiegeliel in Kriegszeit" and "Emden" and "Der Deutsche Rhein," by Herman Moeskes, are bound to compel respect. "Emden" is a magnificent effort. If not wholly original, it has the cardinal merit of utter spontaneity. It is a fierce song, written, probably, at white heat. All in all, Mr. Merx sang about seventeen songs, including encores. His accompanist, Valentine Peavey, performed well. B. R.

DIRECTS HIS OWN WORK

Baker Composition Given First Hearing By Richmond Philharmonic

RICHMOND, VA., Dec. 15.—The second concert of the season given by the Richmond Philharmonic Orchestra was an attractive event of the week, and the program was one of the most difficult undertaken so far.

The orchestra now numbers fifty members, all but three being amateurs, and under the able leadership of W. Henry Baker, conductor, it has made wonderful progress in the past five years. In the concert just given the orchestra introduced a new "Tarantella," composed by the conductor, which was enthusiastically received by the audience.

Florence Neisler played with orchestra, a piano solo, Schumann's "Concert Allegro" and made an excellent impression. Normal Call, bass, in fine voice, sang "Eri tu" from "The Masked Ball," by Verdi, and Agnes May, soprano, was given a splendid reception in her singing of "Le Bonheur Est Chose Legere." A Mozart string quartet was played by F. R. Daprich, Herbert Taylor, Hudson Hoen and L. E. Wetterau, members of the orchestra. Mr. Baker's fine accompaniments for the singers was a conspicuous feature of the concert. W. G. O.

La Forge Accompanies Katharine Bacon in Song-Benefit Program

Frank La Forge, the distinguished composer-accompanist, and Katharine Bacon, soprano, were heard in a program at the Pouch Gallery, Brooklyn, on Dec. 8, given for the benefit of Bethany Memorial Kindergarten. Mr. La Forge's compositions, "The Crucifix" and "To a Messenger," were heard. G. C. T.

On Tuesday evening, Dec. 7, the principal soloist of the Humanitarian Cult was Dora Da Vera, who was engaged specially by Micha Applebaum, founder of the Cult, who heard Miss Da Vera sing when a member of the Boston Opera Company.

TOPEKA CAMPAIGN FOR GOOD MUSIC

Musical Arts Society Plans "Pop" Concerts—Hear Goodson Recital

TOPEKA, KAN., Dec. 14.—The Musical Arts Society, Scott Hopkins president, announced to-day plans for a series of popular concerts to be given early in the new year. A concert by the Musical Arts Society Orchestra, a choral entertainment and chorus singing by 1000 school children are among the program plans. The society will conduct a vigorous campaign this year to popularize good music in Topeka.

An enthusiastic reception was accorded Katharine Goodson, the brilliant pianist, who appeared in recital at the Grand Theater Monday night under the direction of Myrtle Radcliffe, manager of the Radcliffe Concert series. Miss Goodson won her audience by sheer beauty of playing. The concert included five Chopin numbers, and Mozart, Beethoven, Brahms and Liszt were also represented.

Success of an unusual kind crowned the second production of Handel's "Messiah" by the chorus and orchestra of the Topeka Musical Arts Society at the Auditorium last night, Dean Horace Whitehouse of Washburn College, conductor.

Emma Rempfer, instructor in voice in Washburn, was one of the soloists. The chorus and orchestra combined consisted of 300 persons, admirably trained, and they brought out the finer shades of beauty in the work. Mme. Grace Bruno-Marcusson, the Chicago soprano, was a favorite among the soloists. Her voice is unusually rich and effective. R. Y.

ZOELLNERS IN BOSTON

Quartet Engaged for Four Appearances in New England City

That the people of Boston have great admiration for the artistic attainments of the Zoellner String Quartet is attested by the fact of its having been engaged for four appearances in the Massachusetts city. Two of the concerts have already taken place, one being a private musicale at the home of ex-Ambassador Larz Anderson, on Dec. 7, at which the élite of Boston's society were present. The second appearance was a public recital at Steinert Hall on Dec. 9, when the Zoellners played the Lark Quartet by Haydn, Debussy's Op. 10 and the Op. 18, No. 4, of Beethoven.

On Dec. 31 and Jan. 2 the Zoellner Quartet is again to play in Boston, appearing before the Harvard Music Association and the Boston Art Club respectively.

Cosmopolitan Quartet

GRACE NORTHRUP
SOPRANO
LOUISE MERTENS
CONTRALTO
ROY WILLIAMS STEELE
TENOR
R. NORMAN JOLLIFFE
BARITONE
HARRY OLIVER HIRT
PIANIST

For Dates and Terms Address
R. NORMAN JOLLIFFE
415 West 115th Street, New York
Telephone 5352 Morningside

RODERICK WHITE

Management: Chas. L. Wagner, 1451 Broadway, New York



D. O. U. G. L. A. S. POWELL
Teacher of Singing
TONE SPECIALIST
Correct Breathing, Voice Building, and Coaching in Oratorio, Concert and Opera Repertoire.
VOICE TRIAL FREE
Studios
16 East 45th St.
Phone Murray Hill 8693

ALICE
NIELSEN
PRIMA DONNA SOPRANO
IN SONG RECITALS
With
Metropolitan Opera Company
Season 1915-16
Personal Management
CHARLES L. WAGNER
Commercial Trust Building
41st Street and Broadway NEW YORK
Steinway Piano used

JOHN
McCormack
In America Entire Season 1915-16
EDWIN SCHNEIDER, Accompanist
Always and only under Personal Management of
Charles L. Wagner, 1451 Broadway, N. Y.
Steinway Piano Used

MAXIMILIAN **PILZER** VIOLINIST
Concerts Recitals
RESIDENCE and STUDIO: 260 West 57th Street Phone Circle 2249

OSCAR SAENGER

Teacher of Singers Pupils taught from the beginning to the final preparation for the concert or operatic stage.
Address: L. LILLY, Secretary, 6 East 81st St., New York. Tel. 687 Lenex

NEW QUINTET OF HADLEY PERFORMED

Composer Aids in Presentation of His Work at Musicians' Club

The works of one of America's most distinguished composers, Henry Hadley, were brought forth at the Musicians' Club of New York, at its most recent

"Composer's Night," Dec. 15. Assisting Mr. Hadley, who was at the piano, were Inez Barbour, soprano; Kathleen Howard, contralto; Willy Kraft, violinist; Henry Burck, violinist; Carl Binhak, viola, and Hans Kronold, 'cellist.

Miss Barbour sang two groups, "Rose-time," "Little Blue Pigeon," "The Rose Awaits the Dewdrop," "O Hermit!" "When in Short Frocks," "Als die junge Rose blühte," "Make Me a Song" and "Nevermore Alone." She was in good voice and sang with lovely expression. Miss Howard's rich vocal organ compelled insistent and well-deserved applause. She, also, sang two groups, which included "Ei-lu-li," "Stille, träumende Frühlingsnacht," "Morgenständchen," "Evening Song," "Nectar," "Il pleut des pétales de fleurs" and "How Do I Love Thee?"

Major interest was centered upon the first performance in New York of Mr. Hadley's Piano Quintet in A Minor. Its very cordial reception was justified; one felt that something deeper than a spirit of chauvinism was conveyed in the big audience's applause. The work has cardinal merits—and some weaknesses. Although the greater part of Mr. Hadley's endeavors have been given over to symphonic direction and composition, he understands full well the building of slighter structures. In a word, his chamber music is, judging from this quintet, conceived with that sense of just values not always given to the orchestral writer, and usually preserved intact only by grace of brave discrimination.

The quintet is not ponderous, i.e., it is not one of those seemingly interminable affairs. Its four movements possess individual value. They are deftly scored and cleverly worked out. The shade of Wagner grins at you from between the pages of the *Allegro energico* and the *Allegro con moto*. At times his physiognomy is even startlingly real. For all that, the work proved well worth hearing. Its *andante* is undisputably lovely, and the *Scherzo* is a crafty piece of writing which ends "in the air," disappearing behind a sort of penultimate cadence chord. Rather a daring trick, and an

effective one. Mr. Hadley was at the piano, which, happily enough, never dominates the work. He voiced his gratitude to the audience for its evident appreciation. B. R.

Chicago Opera Artists Sing for Woman's Club

CHICAGO, Dec. 11.—The Woman's Club of Chicago gathered at Orchestra Hall, Thursday afternoon, for its deferred "Opera Day" meeting, and, after addresses of welcome by Mrs. Edward L. Upton and Mrs. Harlan Ward Cooley, a program of songs and arias was given by Julia Claussen, Carmen Melis, Graham Marr, Charles Maguenat, Karl von Cochems and Conchita Supervia. Mr. Cochems especially made a hit with his singing, his rich and resonant voice proving of particular attraction.

M. R.

To Explain Art of Eighteenth Century Singers

CHICAGO, Dec. 17.—Whitney Tew, the widely known basso of London, who has brought to the point of demonstration the fundamental principle underlying the art of the great singers of the eighteenth century, is arranging a series of informal talks upon this interesting subject. Among the matters discussed will be: "The reasons why Francesco Lamperti stated that the art of singing is lost"; "The art of singing as the understanding of a universal law"; "Reasons for the belief that the thought of the

world is now prepared to be led back to the law or principle which was understood by the ancients, but of which the modern world is in total ignorance"; "Instances of wreckage of noble voices and careers through this lapse from the truth, and the lapse explained"; "The principle upon which voice is produced identical in talking (monotone) or speech (on pitch) in singing"; "The ethical nature of the mission of art."

Sacramento Saturday Club Welcomes Maud Powell

SACRAMENTO, CAL., Dec. 16.—One of the musical high lights of the Saturday Club's twenty-third season was the appearance, on Dec. 9, under the club's auspices, of Maud Powell, the distinguished violinist. A program that included the De Bériot Concerto, No. 7, and the César Franck Sonata in A Major, was enthusiastically received. Mme. Powell had an accompanist of rare skill in Arthur Loesser.

On Dec. 11, the Saturday Club's program was given by local musicians, Mrs. Homer Henley, Alice Madeley, Mrs. E. B. Julian, Lela Peake, Luella Martin, Mrs. Clyde H. Brand and James Woodward King. Mrs. Edward Pease, Mrs. Nellie Ryan and Ruth Pepper were at the piano.

At a musicale given at the home of Mrs. A. J. Cole, Seattle, Wash., a new song by Daisy Wood Hildreth, entitled "To Thee" was sung by Mrs. Frederick Adams.

"DADMUN RECITAL IS RARE TREAT"

Headline in Youngstown, O., Telegram

Dec. 7, 1915

By Dr. Dingley Brown

"The baritone, a young man of fine stage presence, is the possessor of an organ of mellow, pleasing quality, with plenty of resonance in its full power, while his mezzo voce is delightful. His technique is excellent, his diction good, and he sings with that ease and grace that cannot fail to please.

"His singing of 'Caesar's Lament' showed he was well versed in the Handelian school, while in the balance of his program he proved himself to be a most excellent *lieder* singer."

Management: Music League of America
Aeolian Hall, New York

Personal Address: 51 Hamilton Place
New York

THE RIGHT WAY TO SING

AND TO

ACT IN OPERA

EITHER OR BOTH

GEORGE E. SHEA

"TONE-WORD" SPECIALIST

Author of "Acting in Opera" (Published by G. Schirmer, Inc.)

545 West 111th Street

NEW YORK

CHRISTINE MILLER

CONTRALTO

"She has acquired the art of the *lieder* singer, the ability to emphasize the lines of her songs by subtle touches, and she sings with such fine rhythmic feeling, such variety of lovely tone color and such versatility, that it is a delight to listen to her."—BUFFALO EXPRESS, March 12, 1915.

Exclusive Mgt.

HAENSEL & JONES,

Aeolian Bldg., N. Y.



REINALD WERRENRATH

On tour with Geraldine Farrar October, November and January, Season 1915-16

"His enunciation is gratifyingly clear and his singing, which is characterized by excellent taste and feeling, is refreshingly free from cheap affectations. In all that he does Mr. Werrenrath shows himself to be a true artist and in every song he achieves an elocutionary effect that is remarkably convincing in its sincerity."—Rochester Evening Times.

MANAGEMENT—WOLFSOHN MUSICAL BUREAU



BAVAGNOLI

SCORES AGAIN

"MARTA" HAS SPARKLING REVIVAL WITH MR. CARUSO IN JOYOUS MOOD

N. Y. TIMES, Dec. 12, 1915.—Mr. Bavagnoli conducted skillfully and intelligently, with a restraining hand upon the orchestra, not without delicacy and vivacity; and it was perhaps the best performance he has achieved since he began his work at the Metropolitan.

N. Y. PRESS, Dec. 12, 1915.—Altogether the performance under Bavagnoli's animated, invigorating and alert direction was an excellent one.

N. Y. HERALD, Dec. 12, 1915.—Mr. Bavagnoli conducted the score with a great deal of spirit, by far the best work he has done here.

N. Y. GLOBE, Dec. 13, 1915.—Curiously, as regards the performance Saturday, one is tempted to praise first of all the conductor. Mr. Bavagnoli kept things going at such a jolly pace that whatever the singers did or left undone nothing threatened to flag.

N. Y. MORNING TELEGRAPH, Dec. 12, 1915.—Mr. Bavagnoli conducted well enough to receive applause every time he emerged from his den, and two curtain calls in the bargain.

VOCAL INSTRUCTION

ACCORDING TO THE

LEHMANN METHOD

MINNA

KAUFMANN

SOPRANO

RECITALS NOW BOOKING

SEASON 1915-16

ADDRESS: 601-602 Carnegie Hall, New York

Personal Representative: Miss Emma L. Trapper, 105 West 40th St., New York



ECHOES OF MUSIC ABROAD

Nikisch, the Prima Donna Conductor, Now in Greatest Demand in Germany—London Critic Pigeon-Holes Leschetizky with Sevcik as a Teacher Primarily of Technique—Lamoureux Concerts Resumed in Paris After Year's Interruption—Director of New Australian Conservatory Takes John McCormack to Task—Elgar Explores a New Field of Creative Work—London Has Its First Pan-Slav Concert—Rosenthal to Play Under Scharwenka's Baton—Unique Series of Opera-Playlets a Berlin Success

GERMAN cities have the war to thank for the opportunity to enjoy more of Arthur Nikisch's work as a conductor than would be accessible to them if the English market were still open to the magnetic Hungarian's artistic wares. For the growth of Nikisch's popularity in England, especially from the time of Hans Richter's retirement, was of almost unprecedented rapidity and bade fair at the time the war broke out to make it necessary for him to establish a residence in England, as well as in Germany.

As it is, he is in such great demand in the Central Empires that he is unable to accept all the engagements offered him. Two of the cities that have not been able to arrange for a visit from him are Vienna and Munich, but they will have Felix Weingartner, at any rate, and, with Nikisch as the first choice, Weingartner remains the German public's second best idol of the baton.

LESCHETIZKY-ITES the world over will assuredly bristle up at the manner in which a prominent London critic has discounted the value of their idolized master's pedagogical work. For of all classified piano students there are none more loyal to an illustrious teacher than the Leschetizky disciples.

With a frankness that cannot fail to wound their sensibilities, Robin H. Legge insists in the *London Daily Telegraph* that there is something inherently wrong in the Leschetizky system. He has been listening to Leschetizky pupils innumerable as the sands of the sea for the past thirty years, and his experience has been that almost every individual case suffered from an inversion of what should be the natural order of things in that the technical equipment far outweighed in excellence the musicalness of the playing.

But then he maintains that, anyway, the past generation of pianists was infinitely more musical in its playing than the present. Some there are who will dispute this on the ground that the bright and shining stars of the past generation owed a certain percentage of their effulgence to the contrast between their own achievements and a prevailing lower standard than that of to-day. But Mr. Legge's point is that the pianists of to-day who stand on the higher rungs of the ladder of fame are in that quasi-exalted position not from their own super-excellence, but because the standard nowadays is not by any means so high as in the days of a generation or more ago.

It all brings to mind again the mourning of our elders for the vocal giants of other days, while some of us venture to wonder whether the distance of time has not lent its enchantment to the view and whether the stature of those vocal giants would not prove to have been in part, at least, an illusion of the imagination could we hear them again now as they were at the height of their glory.

Speaking of Leschetizky, the Londoner draws an interesting parallel—that in the piano world the Old Man of Vienna represented what Sevcik represents in the violin world. Can you lay hand on heart, he asks, and declare the Sevcikian pupils *en bloc* to be on the same high level of musicalness as those of Leopold Auer? And he answers it himself in an emphatic negative, for it has always

seemed to him that Sevcik laid the great stress upon the glorification of technical equipment, while Auer made it a point to develop the musical side of his pupils.

But the man who sets the Sevcikites and the Auerites on to each other and attempts to prove that Leschetizky's halo was of baser metal than his pupils believed, runs an awful risk of dragging the whole musical world into the bloodiest kind of war.

SIGNS are not wanting that the music world of Paris is gradually coming to life again. The recent tentative opening of the Opéra was but one of the evidences of this resuscitation. A more significant one was the beginning of a series of Lamoureux concerts after a

who thus stoop from their spheres will find themselves laughed at or ignored."

But the *Australian Musical News* puts up a vigorous defence of the Irish tenor, and, incidentally, Nellie Melba and other visiting stars operatically inclined, and calls attention to the wide range of standard song literature in Mr. McCormack's repertoire in addition to the opera arias he includes in his programs and the Irish songs of which he makes such a specialty. It is these Irish songs, presumably, as well as the occasional arias, to which the new educator is especially averse.

MORIZ ROSENTHAL, deprived of his American tour, for this season at least, is keeping his hands from losing



Courtesy Pan-American Union, Washington, D. C.

COLON THEATER, GUATEMALA CITY, GUATEMALA

Colon Theater, in the city of Guatemala, is surrounded by lovely gardens containing beautiful subtropical flowers and shrubs. It occupies a commanding position and is one of the notable edifices of the metropolis. This theater is well furnished, lighted, and ventilated, is provided with all modern conveniences, and is one of the most artistic and attractive theaters in the Americas.

year's interruption in the activities of Conductor Chevillard's musicians.

That no extremes of war antagonism have governed the making of the programs is evident from the fact that the German classics are to be well represented throughout the season—in fact, all of Beethoven's symphonies are to be played. None of the works of the modern Germans will be heard at these concerts, however, and thus the policy pursued in England toward German music will be followed.

VISITING stars in general, with John McCormack specifically branded as an arch-offender, are blamed by Henri Verbrugger, the recently appointed Dutch director of the new State Conservatory at Sydney, New South Wales, for what he considers the "deplorably low" standard of public taste in Australia. These visitors, he maintains, are content to sing and play a good deal of rubbish in that country.

It is not only against their giving "rubbish" pure and simple that Mr. Verbrugger makes vehement protest, but also against the practice of singing operatic excerpts, which, as it is by no means new to hear, are out of place on the concert stage in almost all cases. This new director, who has set out to revise the musical taste of Australians, looks forward to a time when the taste of his students will be "so elevated that stars

their cunning by accepting occasional belated engagements with orchestras in Austria and Germany. At one of the February concerts of the Vienna Tonkünstler Verein he is to play Xaver Scharwenka's fourth pianoforte concerto in F minor, and the composer has been invited to conduct the performance.

SINCE the outbreak of the conflagration now devastating Europe Sir Edward Elgar has composed only works inspired by some phase of the struggle, "Carillons" for the Belgians and "Polonia" as a tribute to Poland. A little piano piece, it is true, has come from his pen, but it is not important enough to be chronicled in the list of serious compositions.

Lately, however, Sir Edward has entered a new field—new for him—by composing the incidental music for "The Starlight Express," a play by Algernon Blackwood and Violet Pearn, which is described as "a fantasy for children and adults." Lena Ashwell is making a Christmas production of it at the Kingsway Theater in London.

In undertaking this task Sir Edward is said to have realized an early dream of his, a desire to compose the music for a fairy play. When his "Polonia" was played in London in the early summer it was also said that in composing that symphonic poem he was realizing a long-cherished ambition. It is evident then

that war-time has given him the impetus to get a lot of dreams realized and out of his system.

But if he should make a success of the incidental music to "The Starlight Express" will Sir Edward want to continue this work, and if so, having once tasted the blood of the stage, will he be led into the field of opera? It is unthinkable—just as unthinkable as it would have been in the case of Brahms.

OF unique appeal is the series of entertainments Dr. Erich Fischer has inaugurated in Berlin under the name of "Little House Comedies," though this designation omits reference to the most important feature of the plays, namely, the music with which they are adorned. The new theater of the German Lyceum Club on Lützow Platz, in which the entertainments are given, is of decidedly limited capacity, but entirely appropriate as a setting for these miniature opera plays.

These "Little House Comedies" are one-act playlets of bright and sparkling character written and staged by Dr. Fischer, with a generous quota of songs and ensemble numbers for which the music of the standard composers, as well as some of the living ones, has been drawn upon. In the program given a few evenings ago, for instance, the first play, "The Three Wishes," drew upon Carl Maria von Weber for its music, while for "The Tea Tray" the author resorted to Haydn. Mozart, Gluck, Hiller and Lortzing will provide the music for some of the miniature opera-lets still to be produced. By virtue of their novelty and their dainty and amusing character, these entertainments have already found a public too numerous for the available accommodation.

DR. ADOLPH BRODSKY, who owes his release from an Austrian detention camp largely to the efforts of American musicians who knew him during his sojourn in New York years ago, is now as active as ever in the musical life of Manchester. A quartet that bears his name has been giving a series of concerts in that city, at one of which he played Frederick Delius's Violin Sonata.

Wassili Safonoff, batonless, but none the less a prima donna of the baton, was a recent visitor to Manchester in the dual capacity of conductor and pianist. It was at one of the Gentlemen's Concerts that he appeared as a pianist, in a program of three Beethoven sonatas for violin and piano with Albert Sammons, when one reviewer who commended "the rich measure of poetical suggestion" in his pianoforte playing added the interesting comment that "he brushed aside, however, rather than overcame the technical demands made on him."

As a conductor at the Hallé Concerts Safonoff introduced among three Russian tone poems the Prelude from Glazounoff's "Middle Ages" Suite, a work aptly described by a writer in *Musical Opinion* as "a gorgeous excursion over the thin ice of platitudinousness."

FOR the first time in its history London has recently had a Pan-Slav concert. The somewhat unusual program was divided into four sections to represent Russia, Poland, Serbia and the Czechs, and the first two countries had native representatives to conduct their music in Wassili Safonoff and Emil Mlynarski respectively, while Thomas Beecham assumed responsibility for the music of the Serbs and Czechs.

Among the works chosen to represent Poland was a Scherzo by the New York composer-pianist, Sigismund Stojowski. Another interesting Polish work was a symphonic poem, "Arbelli," by Rozycki.

WHEN Natalie Janotha, the Polish pianist, was deported from England a few months ago after living there for over thirty years, the specific reasons for this step were not definitely given in the press. That she held the honorary rank of court pianist to the

[Continued on page 18]

MME. **CARRIE BRIDEWELL**

Celebrated **CONTRALTO**

Management, G. Dexter Richardson, 501 Fifth Avenue, New York

YEATMAN GRIFFITH

Teacher of Florence Macbeth and many other prominent artists and teachers. STUDIOS: 318 W. 82d St. New York. Tel. 8537 Schuyler



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

Recognized as the leading endowed musical conservatory of the country

WILH. **AUGSTEIN**

STUDIO: METROPOLITAN OPERA HOUSE
1425 BROADWAY, NEW YORK

VOCAL TEACHER

Exponent of the school of the late **FRANK KING CLARK**

FISCHER EVANS

Pianist Baritone

JOINT RECITALS

Management MR. IRIS PENDLETON Tower Bldg. Chicago

INSTITUTE OF MUSICAL ART

OF THE CITY OF NEW YORK

Frank Damrosch Director. An endowed school of music. The only school of its kind in America. The Operatic Department affiliated with the Metropolitan Opera House. Address, Box 22, 120 Claremont Avenue

ECHOES OF MUSIC ABROAD

[Continued from page 17]

Kaiser was, of course, generally known, but would not have had any great significance had the lady not been tactless in expressing her sympathy with Germany.

It is now stated that her brother is a colonel in the German army and was before the war, and still may be, in the immediate entourage of Emperor William. This more or less direct connection with the German court is supposed to be the basis of the cloud of suspicion

under which Janotha made her unwilling departure from England.

DIRECTOR HANS GREGOR seems to be signing up new singers right and left for the Vienna Court Opera. Besides inducing the American tenor, William Miller, to sign a new contract, he has engaged the Cassel Court Theater's heroic tenor, Georg Schmieter, for 1916, while a year later two new women singers will join his forces—Lilli Hoffmann-Onegin, contralto, of the Stuttgart Court Opera, and Mimi Poensgen, a dra-

matic soprano now at the Nuremberg Municipal Theater.

ONE of Leipzig's choral societies has refused to sing in a performance of Beethoven's Choral Symphony, according to the *Journal de Genève*, on the ground that it would be hypocritical at this time to voice the sentiments of universal brotherhood, which are the burden of Schiller's "Hymn to Joy," the poem used by Beethoven in the last movement. J. L. H.

mädchen" of Eugene Haile, which she had to repeat, and Max Reger's "Ich Glaube Lieber Schatz." After these songs Mme. Bridewell was overwhelmed with floral offerings and a canary bird that proceeded to make himself at home among the flowers on the piano. The American songs on the program were Arthur Foote's "Once at the Angelus" and "Roses in Winter," Carpenter's "When the Misty Shadows Glide" and "The Star" of J. H. Rogers. In these Mme. Bridewell revealed a beautiful legato and rich, sustained tones in the lower register, besides a thorough knowledge of interpretation and a fine sense of contrasting values. The French songs that closed the program were cordially received and were really the finest things that Mme. Bridewell offered. Pierné, Massenet, Chaminade, Thomas and Chausson were the composers represented. Signor Bimboni supplied very artistic accompaniments. H. B.

Hjalmar von Dameck, the violinist, who is known in New York, recently arranged an elaborate chamber music concert in Berlin.

MAUD MORGAN'S CONCERT

Harpist Aided by Dr. Carl, Harp Choir and Popular Soloists

A reception unmistakably warm and sincere in expression was given Maud Morgan at her concert at Aeolian Hall, New York, on Thursday evening, Dec. 16, when the harpist appeared in a program of compositions by Hasselmans, Beethoven and Benoist. The assisting artists were Dr. William C. Carl, organist; Henry Miller, bass-baritone; Charlotte Elliot, soprano; Carmine Stanzione, flautist, and Phoebe Arleigh, Talieffer Ford, Margaret McClintock, Theresa Leshner and Josetta Robertson, harpists.

At the close of her playing of the Adagio from the Beethoven Sonata, Op. 13, arranged for the harp by Miss Morgan, there were repeated recalls, and the floral offerings were profuse and beautiful. In the Hasselmans "Lamento" Miss Morgan showed marked musicianly skill.

Dr. William C. Carl played with beautiful sympathy and insight the "Christmas Pastorale" of Lange, and gave a brilliant reading to the Joseph Bonnet "Variation de Concert." A Dubois Fantasia for harp and organ and the Francois Thomé "Legende" were warmly applauded.

Dr. Carl also played the accompaniments for the vocal soloists. Henry Mil-

ler, bass-baritone, was in splendid voice in the Handel "Honor and Arms" from the "Samson" oratorio. A song by Mrs. Beach was given as an encore. Charlotte Elliot, soprano, made a pleasing impression in her singing of the Allitsen "Lute Player" and a delightful group comprising pieces from Handel, Gounod-Thomas and Henrietta Cady, the latter arranged by Maud Morgan, was played by six harps with flute accompaniment.

WANT VOLUNTEER SINGERS

Old Carols to Be Given Around "Tree of Light"

Victor Harris will lead the volunteer chorus which will sing at the lighting of the community Christmas "Tree of Light" in Madison Square on Dec. 24, at 5.30 p. m.

All singers are invited to join, and there will be but one rehearsal, which is to take place in Dr. Parkhurst's Church, Madison Avenue and Twenty-fourth Street, on Friday, Dec. 24, at 4.30 sharp. The singing is to be accompanied by a quartet of brass and at 5.15, after the trumpets have sounded fan-fares at all the four corners of the square, the procession will begin singing "Adeste Fideles" and will move from the church crossing Madison Avenue and through the park to a stand underneath the large Christmas Star and close to the big Community Christmas Tree, which will be illuminated during the procession. The singing of the Christmas music will then follow, all the singers being accommodated on the stand itself, which is covered and heated.

The music will be entirely finished by 6 p. m. Should the weather be inclement, the procession and the outdoor singing will not take place, but the same program will be given inside the church.

MME. BRIDEWELL'S CHARM

Singing of Contralto Evokes Fervent Applause in Recital

Mme. Carrie Bridewell, the contralto, gave her first recital of the season at Aeolian Hall on Tuesday afternoon, Dec. 14, before an audience that demonstrated its friendliness on many occasions during the afternoon. Mme. Bridewell began with a group of Italian songs. The first, dated 1559, being Falconieri's "Vezzasette e Care," the second Cesti's "Aria di Filaura," dated 1669, and two



ZIEGLER Institute of Normal Singing

Incorporated in 1910 by the BOARD OF REGENTS of the State of New York.

METROPOLITAN OPERA HOUSE, 1425 Broadway, New York, Tel. Bryant 5554.

IMPORTANT

All graduates made self-supporting through the singing voice.

Students developed vocally, musically and dramatically.

SPECIAL

Opera Department under Joseph Pasternack, former conductor Metropolitan and Century Opera Co.

Mme. Anna E. Ziegler, Director

N. B.—The Ziegler Institute of Normal Singing is the only school in which the director takes personal responsibility for all voices. Pupils may be enrolled at all times by appointment.



ALEXANDER BLOCH VIOLINIST

Management FOSTER & DAVID, 500 Fifth Ave., New York.

SHANNA CUMMING ORATORIO SOPRANO

—Instruction—

377 Parkside Ave., Flatbush, Brooklyn Phone 727 Flatbush



HENRI BARRON TENOR

Opera, Oratorio, Concert, Recital

602 West 139th St. New York City. Tel. 797 Audubon

Walter Henry Hall

Professor of Choral Music Columbia University

ADDRESS

49 Claremont Ave., New York City



GRACE WHISTLER CONTRALTO

New York Recital at Aeolian Hall, Saturday Evening, January 29, at 8.15 p. m.

Management: Antonia Sawyer, Aeolian Hall, New York



CAROLINE

WILLARD PIANO VIRTUOSO

721 Fine Arts Building, Chicago PUPILS ACCEPTED



LEONORA ALLEN SOPRANO

RE-ENGAGED FOR MINNEAPOLIS SYMPHONY SPRING TOUR.

Address University School of Music, Ann Arbor, Mich.

Photo Matzene

LANDON RONALD AGAIN TAKES UP BÂTON OF AN OPERA CONDUCTOR

Distinguished Symphony Leader Appears for First Time in Many Years in This Capacity, Directing a London Performance of "Carmen"—Success of a Young Polish Pianist—Clara Butt Touring—Mignon Nevada Soloist with Philharmonic Society

London, Nov. 15, 1915.

"THUMBS UP" is the very general cry in London to-day with regard to the business outlook in the musical world, and music is everywhere, from the tunes loved of the Tommies—the latest seems to be "Sending a Letter to Mother"—to opera in English and orchestral and other concerts.

Yet we are told that we are not really a musical nation! Stravinsky says we English-speaking peoples do not take music seriously enough, and in order to better our ways we must produce, produce and produce and, above all, bring our children up on music, both as performers and listeners. In all the national and church schools in England, music is now being brought into daily practice with the greatest success, and children who once begged to stay at home (or even played truant) are now eager to get to school punctually "to sing with teacher."

With the production of "Carmen" at the Shaftesbury Theater, Landon Ronald has, operatically, come into his own, for this is, we believe, the first time in many years that he has wielded the bâton for a public performance of opera, though in that time he has made a great name for himself on the concert platform. As a very young man he began as *maestro del piano* at Covent Garden during the régime of the late Sir Augustus Harris, who was so much impressed with the grip and verve with which he attacked his work that, young as he was, he was soon conducting opera at Drury Lane and Covent Garden. To-day he has fully justified his early patron's faith in him and has stepped into the operatic chair as if his previous experiences had been but yesterday. Orchestra, singers and audience had every reason to be delighted with his work.

The great success of the musical season of last spring was made by the young Polish pianist, Benno Moiseiwitch, and he is following it with a busy autumn season. In one short twelve-month (all war-time) he has become so popular that he is besieged from all sides, especially by eager pupils. He is himself a pupil of Leschetizky and one worthy of that great master. He is a deep-thinking, poetic pianist, with the highest interpretative powers and enormous executive ability.

Mme. Clara Butt, our famous contralto, is now on a Harrison tour of the large cities, Perceval Allen, the soprano, accompanying her. On her return to London she will give another concert in the Royal Albert Hall in aid of a war charity, but this time her husband, Kennerley Rumford, will be unable to assist, as he is with his regiment at the front. The feature of the concert will be the production of a new quartet, "The Birth of Flowers," by Liza Lehmann, which will be sung by Mme. Butt and her sisters, Pauline, Ethel and Hazel Hook. Leonard Borwick, with his Australian and

American laurels thick upon him, will be the pianist.

Mark Hambourg and Mr. de Pachmann have had full houses at their recitals, the former devoting his program to the "Romanticists," while the latter played Chopin to the evident pleasure of himself and his admirers.

At the opening concert of the Royal



Benno Moiseiwitch, Polish Pianist, Who Has Earned a High Place in the Esteem of London Concertgoers

Philharmonic Society, under the conductorship of Thomas Beecham, there was a brilliant performance of Stravinsky's "Petrouchka" and, though we missed the doings of the delightful dancers sent to us by Russia, it was interesting to hear the music without stage distractions and realize to the full the brilliance and originality of the score. Another fine and strenuous performance was given of Balakirev's "Thamar," a beautiful symphonic poem for orchestra illustrating a poem by Lermontov. The individual success of this tea-time (it began at six) concert was obtained by Mignon Nevada, the soprano, who sang the "Letter Song" from "Eugen Onegin" with the greatest charm, earning an encore—an innovation seldom permitted at these concerts.

H. T.

Women Pawn Diamonds to Purchase Nordica's Furs

Furs left by the late Mme. Lillian Nordica, who died in Batavia, Java, June, 1914, were sold at auction Thurs-

day, Dec. 16, in Newark, N. J. Thirteen cloaks and stoles were disposed of. A number of the women attending the sale, on learning that checks would not be received in payment, pawned their diamonds at a nearby shop. Several of the most precious pieces were withdrawn by the administrator, the prices offered being considered too low. Furs that had originally cost \$30,000 were sold, the amounts received totaling \$13,200.

MACMILLEN'S SECOND NEW YORK APPEARANCE

Violinist Repeats His Success of Earlier in the Season in Æolian Hall Recital

Francis Macmillen gave a second New York recital in the space of a month at Æolian Hall on Dec. 13 and, considering the weather conditions that prevailed, the audience which heard him must be considered as of very good size. The violinist played Brahms's D Minor Sonata, the Sarabande, Double and Bourrée from Bach's B Minor solo violin Sonata, a Passacaglia in Handel's style by César Thomson and some short pieces by Haydn, Schumann, Pierné, Chopin and Mendelssohn, the last two transcribed by himself. It was an abominable night for strings and, in view of this fact, the smoothness of Mr. Macmillen's tone seemed remarkable enough and his intonation was consistently accurate.

Splendidly assisted by Richard Hageman, the violinist presented a well planned interpretation of the Brahms Sonata and his hearers found plenty to satisfy them in his delivery of the unaccompanied Bach numbers, while the shorter works offered much that was calculated to please.

H. F. P.

DAMROSCH AGAIN IN BROOKLYN

Choir, Theo Karle and Mr. Glenn Aid New York Symphony

The third of the five concerts by the New York Symphony Society at the Brooklyn Academy of Music, given on Dec. 11, was one of exceptional beauty. The intimate character of the program was furthered by the appearance of the choir of the Cathedral of St. John the Divine and the powerful interest awakened in the solos of three boy sopranos. Of the latter too much praise can scarcely be given. Under the direction of Miles Farrow the choir sang with an intelligence and tonal beauty that awakened the warmest response in the big audience. An old Alsatian carol, "Sleep, Little Dove," in which the youthful sopranos were heard with chorus, was especially appealing. The solos of Theo Karle, tenor, and Wilfred Glenn, basso, were well appreciated. Ravel's "Mère l'Oye" ("Mother Goose") was ingratiating to the last degree, as was Mr. Damrosch's humorous foreword. Haydn's "Surprise" Symphony was given a superb performance.

G. C. T.

Lynchburg Boy Violinist Soloist at Sweet Briar

LYNCHBURG, VA., Dec. 16.—The orchestral concert given at Sweet Briar College on Dec. 11, Charlotte Kendall Hull, director, showed the progress performers have gained in interpretation and ensemble. Especially fine were the performances of a Suite by Coleridge-Taylor and the Schubert "Unfinished" Symphony. Winston Wilkinson, Lynchburg's boy violinist, played the Paganini Concerto with brilliance, handling the difficult composition with ease and precision.

J. T. B.

Schumann-Heink in Middle Western Tour

Following her appearance with the Chicago Grand Opera Company for three successive Sundays in the "Ring" cycle, Mme. Ernestine Schumann-Heink is appearing in concert dates in Middle Western cities, closing Christmas week for a vacation that will last through January. In February and March she will come East again, to appear at the Metropolitan, also in Brooklyn, Philadelphia, Boston, Hartford, New Haven, Wilkes-Barre and other cities.

Vanda Christone, the American soprano, protégée of Mme. Schumann-Heink, will begin a concert tour of the West next month.

CONDUCTOR WILD WARMLY WELCOMED IN OLD POST

Leads Chicago Mendelssohn Club for First Time Since His Long Illness —De Gogorza Soloist

CHICAGO, Dec. 6.—Orchestra Hall contained a numerous and happy assemblage of friends and admirers of the Chicago Mendelssohn Club and its popular conductor, Harrison M. Wild, at its first concert of the season last Thursday evening. It was the first time since his protracted illness that Mr. Wild again stood before this, the finest male choral organization of Chicago, and a storm of applause greeted his entrance on the platform.

As in former years, the program contained gay and light works by Bantock, MacKenzie and others; patriotic songs, including the "Star Spangled Banner," "Follow the Colors," by Elgar, and romantic numbers by Coleridge-Taylor and Grieg. In all these the club presented a fine body of tone and precise attack.

Emilio de Gogorza, the Spanish baritone, was the assisting artist and made a very good impression in the operatic aria, "O Promise of a Joy Divine," from Massenet's "Le Roi de Lahore," two interesting Spanish songs of characteristic rhythm, one of d'Indy's exotic songs, one of Debussy's atmospheric writings and a group of American songs. Mr. de Gogorza has a clear, high baritone of ringing quality, very even and smooth. He was accorded a flattering reception.

M. R.

TO ELIMINATE "DEADHEADS"

President of Boston's Cecelia Society Frowns on Passes

BOSTON, Dec. 13.—Henry L. Mason, new president of the Cecelia Society, is inaugurating a number of innovations which promise to give the society an even higher place as a choral body of unique and distinctive character. Mr. Mason has aroused interest in the season's series of three concerts to such an extent that 300 subscribers have come forward with \$5 each for the concert series. His business acumen is displayed in the elimination of "deadheads." The practice of sending complimentary tickets to the presidents of other societies will cease, and lines be drawn very strictly in the matter of professional courtesies. Mr. Mason believes that, in spite of the automobile, whist and dancing, there is abundant interest in good choral work.

Mr. Mason is a grandson of Lowell Mason, composer of "Nearer My God to Thee," and the pioneer champion of musical instruction in the public schools. Daniel Gregory Mason, a brother of the Cecelia Society's president, is professor of music at Columbia University, New York, and a composer and writer on musical topics.

Fraternal Association of Musicians Hears Lecture-Recital on Strauss

The third monthly meeting of the Fraternal Association of Musicians was held Tuesday evening, Dec. 7, at Studio Hall, 220 Madison Avenue, New York, where Carl Fiqué gave a lecture-recital on Richard Strauss, with selections at the piano from his symphonic poem, "Tod und Verklärung." Mrs. B. Martin, soprano, added to the enjoyment of the evening by her rendition of "Il est doux, il est bon" from Massenet's "Hérodiade." The Association is inviting to its meetings on the first Tuesday evening of every month, at Studio Hall, all who are interested in the encouragement of a "fraternal" spirit among musicians.

Covers the Largest Field of Music of Any Musical Magazine in America

To the Editor of MUSICAL AMERICA:

Inclosed find check for renewal of my subscription. Your paper, without a doubt, covers the largest field of music of any musical magazine in America. It is so instructive on the musical happenings of the country that I cannot afford to do without it, and a number of my pupils are among your subscribers.

Wishing you the greatest success in your work, I remain

Most respectfully,

AUSTIN ABERNATHY.

Sioux City, Iowa, Dec. 6, 1915.

Oliver Ditson Company

150 Tremont Street, Boston 8-10-12 East 34th Street, New York

Nine Storiottes for the Piano

By CEDRIC W. LEMONT

Op. 14

Ditson Edition, No. 301

Price, 35c net, postpaid

The "Storiottes" are Mother Goose verses, which are printed at the head of each little piece; and the music, having adopted the verbal rhythm, clothes it with winsome and fetching melody. All of the set are in grade II.

THE DITSON EDITION is an ideal edition of standard educational works, chiefly technical, for the piano, organ, violin, and other instruments, and for the voice. Complete list free on request.

BOSTON NEW YORK

FRANK G. DOSSERT

Scholarship Given by the German Ambassador, Count von Bernstorff

VOCAL INSTRUCTION

1204-5 Carnegie Hall, New York

Telephone: 737 Circle

PLANTATION MELODIES; THEIR VALUE

Nothing More Useful to African Than His Native Gift of Song
—Note of Sorrow and Suffering Followed Transplanting to
Strange Lands—Difference Between Music of Africa and
Later Melodies of the Southern Plantations

By BOOKER T. WASHINGTON

[Editor's Note.—The following article on plantation melodies was written by the late Booker T. Washington just two weeks before his death, for the coming "American Series" book of Albert A. Van DeMark, the Lockport (N. Y.) manager.]

WHEN the negro slaves were carried from Africa to America they brought with them their gift of song. Nothing else which the native African possessed, not even his sunny disposition, his ready sympathy or his ability to adapt himself to new and strange conditions, has been more useful to him in his life in America than this. When all other avenues of expression were closed to him, and when, sometimes, his burden seemed too great for him to bear, the African found a comfort and a solace in these simple and beautiful songs, which are the spontaneous utterances of his heart.

Nothing tells more truly what the negro's life in slavery was than the songs in which he succeeded, sometimes, in expressing his deepest thought and feelings. What, for example, could express more eloquently the feelings of despair which sometimes overtook the slave than these simple and expressive words:

"O Lord, O my Lord, O my good Lord!
Keep me from sinking down."

The songs which the negro sang in slavery, however, were by no means always sad. There were many joyous occasions upon which the natural happy and cheerful nature of the negro found expression in songs of a light and cheer-

ful character. There is a difference, however, between the music of Africa and her transplanted children. There is a new note in the music which had its origin on the Southern plantations, and in this new note the sorrow and the suffering which came of serving in a strange land finds expression.

There is something in this slave music that touches the common heart of man. Everywhere that it has been heard this music has awakened a responsive chord in the minds and hearts of those who heard it.

Eminent Composers Use Negro Themes

Antonin Dvorak, the eminent Bohemian composer, who lived for several years in this country, in his admirable symphony, "From the New World," used several themes taken from these negro folk songs. S. Coleridge-Taylor, the well-known colored composer of England, has used this music for many of his best-known piano compositions. Edward Everett Hale once said it was the only American music.

There was a time, directly after the war, when the colored people, particularly those who had a little education, tried to get away from and forget these old slave songs. If they sang them still, it was about the home, and not in public. It was not until after years, when

other people began to learn and take interest in these songs, that these people began to understand the inspiration and the quality that was in them. It is an indication of the change that has gone on among the negro people in recent years that more and more they are beginning to take pride in these folk songs of the race, and are seeking to preserve them and the memories that they evoke.

FANNING AND MRS. BEACH IN PHILADELPHIA RECITAL

**Matinée Musical Club Also Sponsors
Delightful Christmas Concert—
Women's Chorus Heard**

PHILADELPHIA, Dec. 15.—The Matinée Musical Club has provided two of the important musical events of the present week. On Monday evening, in the Bellevue-Stratford, the club presented in joint recital Mrs. H. H. A. Beach, the pianist-composer, and Cecil Fanning, baritone. Both of these artists were greeted with enthusiastic cordiality by the audience, a large one notwithstanding the snow-storm. Mrs. Beach was heard in a highly artistic interpretation of several of her own compositions, including the Suite Française, which opened the program; "Scottish Legend," "Gavotte Fantastique" and "Tyrolean Valse Fantaisie," a very beautiful new work, which she played from manuscript.

Mr. Fanning's sympathetic voice, which is capable of dramatic as well as refined lyrical effects, was heard to excellent advantage in a variety of numbers, including a group of songs by Mrs. Beach—"O Sweet Content," "The Lotus Isles," "Ah, Love but a Day" and "Sweetheart, Sigh No More"—all of which received marked demonstrations of approval. He also gave effective interpretations of an air from "Hérodiade," Massenet; "Der Wanderer," Schubert; "Auftrag," Schumann, and "Der Erl-könig," by Loewe, and, at the end of the program, a group of Old French, Old Highland and Old English songs, making a tremendous hit with "Oh! No, John!" This group also

included "The Sands of Dee," by Frederick Clay, and Sidney Homer's "The Last Leaf." Both Mrs. Beach and Mr. Fanning, the latter being well accompanied by H. B. Turpin, were compelled to give encores.

Yesterday afternoon, at the same place, the Matinée Musical gave a delightful concert appropriate to the season, the Christmas cantata, "Bethlehem," by Paul Bliss, being presented by a chorus of women's voices, under the direction of Louise Sterrett, with the assistance of the Matinée Musical Club String Orchestra, Nina Prettyman Howell, concertmeister, and the following soloists: Mrs. Elizabeth Kruger Doernbach and Mary Brooks Thompson, sopranos; Mrs. Octavia Stuart Dunn and Mrs. Minnie S. McCracken, contraltos. Preceding the performance of the cantata there were special solo numbers by Philip Warren Cooke, tenor, and a selection, the Gloria from Haydn's B Flat Mass, by the orchestra. This program was in charge of Mrs. Mary Walker Nichols and Miss Sterrett. A. L. T.

GIVE JOSEFFY MEMORIAL

"Bohemians" Pay Tribute to Late Pianist, One of Club's Founders

"The Bohemians" at its meeting on Dec. 6 at Lichow's, New York, devoted the evening to a memorial program in remembrance of the late Rafael Joseffy, one of the club's founders.

One of the largest gatherings of members that has ever assembled at a monthly meeting was present. Rubin Goldmark spoke eloquently on Joseffy as a man, while August Fraemcke spoke of his work. Paolo Gallico, the pianist, presented Joseffy's Cradle Song, dedicated to Moriz Rosenthal, and his "Five Hungarian Melodies," dedicated to Sigmund Herzog, one of the prominent pianists in "The Bohemians." Dr. N. J. Elsenheimer conducted his "Angel's Lullaby" for bass solo, sung by Edmund A. Jahn and male quartet with string quartet and organ accompaniment.

MUSICIANS' DIRECTORY

LILLIAN ABELL PIANIST

Pupil of Harold Bauer
Studio, 201 W. 108th St., New York, Tel. 7553 River

MRS. Carl ALVES

TEACHER OF SINGING
48 West 90th Street, New York

Charles Wakefield Cadman, American Composer
Princess Tsalanna, Indian Mezzo Soprano

In their "AMERICAN INDIAN MUSIC TALK"
Management, J. C. Wilcox, Wolfe Hall, Denver, Col.

The American Institute of Applied Music

30th season begins Sept. 29.
212 West 59th Street, New York City.
Tel. 2329 Columbus.

American Progressive Piano School

GUSTAV L. BECKER, Director. Complete Practical and Theoretical Course. Quarterly Examinations; Certificate; Partial Scholarships; Prospectus. M. H. Burtis, Sec'y, 114 W. 72d St., N. Y.

Mme. ELLA BACKUS-BEHR

Teacher of Piano and Voice
Teacher of Merle Tillotson Alcock, contralto and Bechtel Alcock, tenor—Refers to Mme. Louise Homer
Applications made at 4 West 91st St., N. Y. Tel. 9689 Riva

WALTER L. BOGERT

President National Association Teachers of Singing, 1915. President N. Y. State Music Teachers' Association, 1913. Teacher of Singing, 114 West 72nd Street, New York City. (Tuesdays and Fridays.)

Mrs. HENRY SMOCK

TEACHERS OF THE ART OF SINGING
Coaching, French, Italian, German and English diction
57 West 58th St., N. Y. City

GIUSEPPE CAMPANARI

BARITONE Teacher of Singing
STUDIO, 608 WEST END AVE., NEW YORK
By appointment only

JEANNETTE CAZEAUX

FRENCH DICTION for SINGERS
114 W. 72nd Street, New York

FABRI COLLEGIUM

EMMA HOWE FABRI Director
248 WEST 72d STREET
Telephone Columbus 1894
VOICE, PIANO, VIOLIN, LANGUAGES

ELIZABETH CLARK-SLEIGHT

817 WEST END AVENUE, NEW YORK
Telephone 9180 Riverside

MARTHE CLODIUS

Dramatic Soprano. Concert and Instruction. Specialist in French and German diction.
146 W. 72nd St., New York. Tel. 2625 Columbus.

VERNETTA E. COLEMAN

STUDIO: 121 CARNEGIE HALL
NEW YORK

W. RALPH COX

TEACHER OF SINGING.
Studio: 31 Metropolitan Opera House,
1425 Broadway, New York.

ROSS DAVID VOICE BUILDING

The Rutland, 260 West 57th St., New York
Tel. Conn.

MARY HISSEM DE MOSS SOPRANO

Mgt. Standard Booking Office, Mollan Hall.
Address, personally, 106 West 90th Street, New York
Telephone, 3552 River.

MILDRED DILLING, HARPIS

Address: 18 East 60th Street, N. Y. Tel. Plaza 4570
Chicago Representative: Kate Jordan Hewett, Fine Arts Bldg., Chicago, Ill.

VLADIMIR DUBINSKY 'CELLIST

ENGAGEMENTS—INSTRUCTION
Residence-Studio: 547 W. 147th St.
Tel. 3970 Audubon New York

WILLIAM J. FALK

TEACHER OF SINGING
Address, 292 W. 92d Street New York
Telephone: 6919 Riverside

HARRY GILBERT ACCOMPANIST

60 West 49th Street, New York
Telephone Bryant 6333.

JESSIE FENNER HILL

Mezzo-Soprano—Teacher of Singing
Metropolitan Opera House, New York
Telephone 1274 Bryant

SUE HARVARD SOPRANO

Concert—Oratorio—Recital
King Edward Apartments, Pittsburgh, Pa.

CELESTE D. HECKSCHER, Composer

of Orchestral, Instrumental and Vocal Music.
Publishers: H. W. Gray Co., New York
Address: 1611 Pine St., Philadelphia

H. R. HUMPHRIES (Voice Specialist)

Teacher of VOICE PRODUCTION AND THE ART OF SINGING
Pupils prepared for Church, Concert and Oratorio.
Pfe Arms, 261 West 87th St., New York.

SERGEI KLIBANSKY

TEACHER OF SINGING
8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York.
Studios: 212 W. 59th St., New York.

MISS LAMPREY, Accompanist

The Wellington, 7th Ave. & 56th St.
Tel. 1066 Circle.
Available with violinist and singer for Clubs, Musicals, Concerts.

MARIE STONE LANGSTON

CONTRALTO—Oratorio—Concert—Recitals
Address: 3301 Hamilton Street, Philadelphia

Dr. FRANKLIN LAWSON, Tenor

VOICE SPECIALIST
Aeolian Hall. Tel. 6244 Bryant. New York

ISIDORE LUCKSTONE

TEACHER OF SINGING
53 West 88th St. New York
Telephone, 7493 Schurler.

FLORENCE E. H. MARVIN, TEACHER OF SINGING

Studio: 60 Willow Street, Brooklyn
Refers by permission to Walter Henry Hall, Dr. Holbrook Curtis, Arthur D. Woodruff, and Riccardo Martin

ANNE McDONOUGH

DIRECTOR OF THE CHORAL UNION
AND MAIN LINE CHORAL SOCIETY.
Sight Singing. Teachers' Course.
1723 Chestnut St., Philadelphia.

FLORENCE McMILLAN

COACH—ACCOMPANIST
68 West 82nd St., New York.
Tel. 10013 Schuyler.

GWILYM MILES

BARITONE
STUDIO: 2231 Broadway New York City

MRS. LAURA E. MORRILL

SCIENTIFIC VOICE CULTURE—Studio:
Hotel Majestic, 72d St. and Central Park West,
New York.

LILLIAN SHERWOOD NEWKIRK

TEACHER OF SINGING
Wed. and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

MME. MATJA NIESSEN-STONE

Formerly with the Metropolitan and Boston Opera Companies, and nine years leading teacher at Institute of Musical Art, New York. Address 151 West 72d St., New York. Tel. 9619 Columbus.

ELIZABETH KELSO PATTERSON

SCHOOL OF SINGING
also THE MISSES PATTERSON HOME for YOUNG LADIES STUDYING MUSIC and ART,
257 West 104th Street (corner West End Ave.), New York City.

ANNA WARE POOLE

Composer of
"Life, Death and Resurrection" a Trilogy for Tenor or Soprano, and "The Water Wheel" a rondo caprice for the piano. Denton, Cottier & Daniels, Publishers, Buffalo, N. Y.

CARL M. ROEDER

TEACHER OF PIANO
Studio: 607-608 Carnegie Hall, N. Y. Phone: 1350 Columbus
Residence: 423 East 140th St., N. Y.
Phone: 940 W. Melrose

MR. and MRS. EDMUND SEVERN

VOICE, VIOLIN, PIANO, THEORY
131 West 56th Street Phone Circle 440

LUDWIG SCHMITT-FABRI

CONDUCTOR AND VOICE SPECIALIST.
1414 Arch Street, Philadelphia, Pa., and 16 So. Pennsylvania Avenue, Atlantic City.

G. HOWARD SCOTT ACCOMPANIST and COACH

321 St. Nicholas Avenue New York
Telephone: Morningside 5500

W. Warren Shaw

AUTHOR OF "THE LOST VOCAL ART"
(Synopsis sent upon request)
Voice Specialist—Opera, Oratorio and Concert
Philadelphia Studio, 47 So. 17th St.
New York Studio, 154 W. 72nd St. (Wednesdays)

MARY PATTERSON SHELTON

PIANIST—ACCOMPANIST
111 Montague St., B'klyn. Tel. Main 237 party M

HERBERT FOSTER SPRAGUE

Organist and Choir Master, Trinity Church.
ORGAN RECITALS.
Address, Trinity Parish House, Toledo, O.

EDWARD E. TREUMANN

Concert Pianist
Instruction
Resumes teaching Sept. 13.
Testimonials from Emil Sauer and Josef Hofmann
Studios: The "Rio Vista," 21 Fort Washington Ave., New York. Telephone 5084 Audubon.

HENRY GORDON THUNDER

CONDUCTOR
The Choral Society of Philadelphia
The Fortnightly Club of Philadelphia
VOICE, 10 S. 18th St., Philadelphia.

ARTHUR TREGINA

PIANO HARMONY INSTRUMENTATION
105 Eighth Street, S. E. WASHINGTON, D. C.
Phone Lincoln 3636

VAN YORX, THEO. TENOR

STUDIOS: 21 WEST 38th STREET, NEW YORK
3701 Greeley

VIRGIL PIANO CONSERVATORY

Mrs. A. M. Virgil, Director,
11 West 68th St., New York

CLAUDE WARFORD

TENOR and TEACHER
Metropolitan Opera House, 1425 Broadway, N. Y.
Telephone, Bryant 1274.

WALTER S. YOUNG

TEACHER OF SINGING
Carnegie Hall New York

ZIEGLER INSTITUTE of Normal Singing

MME. ANNA E. ZIEGLER, Director.
Metropolitan Opera House, New York.
1425 Broadway Tel., Bryant 5584

SEATTLE PROGRAM OF AMERICAN MUSIC

Musical Art Society Chorus Has Successful Début—Swedish Singers Heard

SEATTLE, WASH., Dec. 13.—The program of American music given by the Musical Art Society Dec. 7, while fairly representative of American composers, lacked the names of Cadman and Herbert. Elizabeth Jaques, soprano; Mrs. J. N. Ivey, contralto, and Edna McDonagh, pianist, did excellent work. L. H. Rhodes, baritone, of San Francisco was heard to advantage in a group of songs well suited to his voice. The one Seattle composer represented was Julia Mary Canfield, who played her own compositions, *Andante* from Sonata in C Sharp Minor and an Intermezzo. Miss Canfield writes in a very modern style, which is extremely interesting. Albany Ritchie, concertmeister of the Philharmonic Orchestra, whose playing is full of animation and who commands fine tonal color, delighted the audience with several numbers. An innovation in the society is the Ladies' Chorus, which made its initial appearance under the direction of John M. Spargur, director of the Philharmonic Orchestra. The chorus is well balanced and contains some of the best voices in the city. Leon Langdon, Mrs. Ben Graham, Inez Z. Morrison, Mrs. Romayne Hunkins and Mrs. Albany Ritchie were the accompanists.

The Svea Male Choir of Seattle, which gained first honors at the San Francisco Exposition, under the direction of H. P. Sather, was heard in concert yesterday by a large audience. The chorus did some fine work in "Sjomannen," Yankee; "Rapita Rutch," folk-song, and "Ny Fiskarvals," Nordahl. The soloists assisting were Mrs. Israel Nelson, mezzo-soprano, whose singing of "My Heart at Thy Sweet Voice," was wonderfully appealing. The folk-song, "O Ungdom, hur fager du ar," also pleased the audience. George Hagstrom, violinist, was heard at his best in the "Legend," by Bohm. Philip Hillstrom, baritone, sang several numbers very acceptably, and in the Tableau "Faltvaken" ("The Sentry") gave a bit of good dramatic work. Hattie Edenhorn, pianist, played "Sommarsvandring," by Sjögren, charmingly, and accompanied all the other numbers on the program.

The interesting program of the Ladies' Musical Club, Dec. 13, was arranged by Mrs. J. A. Stratton and Clara Wolfe. Three Christmas carols of the thirteenth and seventeenth centuries were sung by Mes. Bagley, Harrison, Beeler and Boardman. Mrs. W. E. Adams, violinist, played the difficult Ballade et Polonaise, Op. 38, Vieuxtemps, with musicianly understanding. A group of songs by Gena Branscombe and Chaminade was charmingly sung by Mrs. W. B. Clayton. Prelude and Arabesque, improvisations by Julia Mary Canfield, were played by the composer.

Vincent d'Indy's Trio, for piano, clarinet and cello, was a big number, splendidly played by Leone Langdon, Charles Lagourgue and Ethel Murray. Accompanists were Nina Elliot and Mrs. Frederick Bentley.

The Washington State Music Teachers' Association will hold its first annual convention in Seattle Dec. 28-30. "Standardization" will be the subject most discussed. The Washington State Federation of Music Clubs will hold its first meeting at the same time. A. M. G.

Piano Recital at Ely School

GREENWICH, CONN., Dec. 15.—One of the interesting musical programs at the Ely School for Girls was the piano recital, given Sunday evening by Charles Imerblum. Generous applause was given the pianist, who played a well-selected program that included compositions of Bach, Rachmaninoff, Chopin and Liszt. Mr. Imerblum will give a Chopin recital at the school early in the new year.

New Organ Opened at Statesville, N. C.

STATESVILLE, N. C., Dec. 15.—The new pipe organ recently given to Statesville College by Charles E. Mills and others was dedicated recently in a song and organ recital. Joseph Craighill of Lynchburg, Va., formerly of Charlotte, presented a program of organ music, and Elizabeth Guy Davis, soprano, of Baltimore, sang various songs. A chorus

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 45

8 WASHINGTON SQUARE, NORTH.

The wonderful growth
of musical culture
in the United States,
as I have personally
experienced it & as I have
followed it in the interesting
columns of Musical America
prompt me to predict
that the future will find
America the world's greatest
source for good music
of all kinds.

1915-



Among the Few Really
World-Renowned Prime
Donne Nellie Melba Still
Holds Her Own

of some forty mixed voices, directed by Charles E. Mills, gave the Forty-second Psalm of Mendelssohn with splendid effect. Accompaniments were furnished by Mrs. Eugene Davis and Katharine Kirkpatrick of the Music Department of Statesville Female College. Many were present from Charlotte and other nearby towns. J. G. H.

Christine Miller and Marie Hertenstein in "American Artists" Concert

HAMILTON, OHIO, Dec. 15.—The second in the series of concerts by American artists being given this season under the direction of Cora Stevenson and Nell Millikin, presented Christine Miller, contralto, and Marie Hertenstein, pianist, at the Auditorium on Dec. 8, before one of the largest audiences ever assembled here, and which included Mrs. Edgar Stillman-Kelley, wife of the American composer. Miss Miller reached the hearts of her audience with a personality as delightful as her voice. A group of German lieder, and songs by French, English and American composers were given. Miss Hertenstein captivated everyone with her tonal nuances and fine musicianship in an exacting program by Liszt, Gluck-Brahms, Paderewski and Chopin.

"Messiah" Sung by Meriden Chorus

MERIDEN, CONN., Dec. 13.—A chorus of seventy voices, accompanied by a string orchestra of twenty-five, F. B. Hull, conductor, gave the Handel oratorio, the "Messiah" last night at the First Congregational Church. The chorus was well balanced and showed pure qual-

ity of tone and fine shading. The ensemble of the oratorio and the Seven-fold Amen were masterful in interpretation as sung by the individual members of the quartet, Mrs. W. A. Hall, Mrs. A. M. Brooks, H. L. Wheatley and H. H. Smith. The playing of Doris Kerwin, organist, and Mrs. Fred S. Arnold, pianist, added materially to the charm of the performance. W. E. C.

Grand Rapids Club Hears de Gogorza

GRAND RAPIDS, MICH., Dec. 11.—A musical event of unusual interest was the second artists' recital under the auspices of the St. Cecilia Society, when Emilio de Gogorza, the distinguished

Spanish baritone, was heard at the Auditorium yesterday afternoon. A rare program of French, German and Italian songs was presented by the soloist, who was in fine voice and delighted the large audience with the fire and dramatic skill of his singing. Helen Winslow was a capable accompanist. E. H.

At the December meeting of the Musical Art Society of Toledo, Ohio, Dec. 9, Abram Ruvinsky, violinist, and John Emil Ecker, pianist, gave an analytical study of the second and third movements of Lazzari's Sonata in E Minor. Mr. Ecker's Paper, "Do modern tendencies develop a new school?" led to an interesting discussion.

FRANCIS ROGERS

SCORES AGAIN IN NEW YORK RECITAL ./. DECEMBER 14, 1915



"Francis Rogers is one of the small number of singers who mix their paint with brains. His books show it—he knows a thing or two about the present and past of the art he has chosen for his profession. His recitals show it, too. He gave one yesterday afternoon at the Punch and Judy Theatre which was heard by an audience that thoroughly appreciated his good singing and the way he entered into the spirit of the diverse styles represented, on his programme."—N. Y. Evening Post.

"Mr. Rogers, whose fine art as a song interpreter is well known here, has appeared in recital somewhat less frequently of late than during former seasons. The programmes he presents are such as bring interest to music lovers and students alike."—N. Y. Sun.

"The recitals of Mr. Rogers are always a pleasure to those who know his tasteful and sympathetic style and feel sure they will hear an interesting and well-balanced program drawn from an extensive knowledge of song literature. These elements were again in evidence yesterday. The range of expression, from the pure legato of some of the old music to the robustness of John's 'Les Deux Amours,' which was sung with a touch of parlando in the refrain, was capably met by Mr. Rogers."—N. Y. Times.

"With all of the vocal finish for which his entertainments have become known, he presented a programme of songs that were slightly out of the ordinary."—N. Y. Globe.

Management: LOUDON CHARLTON, CARNEGIE HALL, NEW YORK

JOHN DOANE

Management: Mrs. Herman Lewis, 402 Madison Avenue, New York City

ORGANIST—Head of Organ Department, Northwestern University School of Music, Evanston, Ill.

RECITALS

DAMROSCH PLAYS HIS "IPHIGENIA" MUSIC

**Audience Agreeably Impressed at
First New York Hearing—
Soloists' Success**

Incidental music written by Walter Damrosch for Margaret Anglin's production of "Iphigenia in Aulis" in the Greek Theater at Berkeley, Cal., last summer received its first hearing in this city at the New York Symphony Concert in Aeolian Hall Friday afternoon of last week. Merle Alcock, mezzo-soprano, and Pablo Casals were the day's soloists and the full program follows:

Symphony in B Minor ("Unfinished"), Schubert; Concerto for Violoncello, in D Minor, Lalo, Pablo Casals; Excerpts from the Incidental Music to "Iphigenia in Aulis," Walter Damrosch; Prologue, Merle Alcock; Entrance of the Maidens of Chalcis; Melodrama and Dance, "Achilles Racing the Chariot," Melodramas, Hymn to Artemis and Iphigenia's Farewell (Violoncello Solo), Pablo Casals; Miracle and Battle Song of the Greeks.

Naturally the full force of such music as Mr. Damrosch has provided for Euripides's tragedy is greatly diminished if divorced from the drama it purports to heighten. On the other hand, if it is

good music it should stand on its own feet and even in the circumstance of a conventional concert performance suffice to give pleasure. And to a certain extent Mr. Damrosch's does this. It is never original or inspired music, but at its best it is better than anything in "Cyrano." The conductor waived archaic exactitude and treated the play in modern musical terms. For this there is much warrant. Anxious efforts to revivify the ancient tonal idioms generally defeat their own ends and achieve nothing but artistic unveracity. Into the tissue he has woven, Mr. Damrosch has brought here and there a suggestive touch of classical antiquity by melodic formations on the intervals of the Hyperlydian mode. The device is carried out effectively enough.

The Prologue, the second of the two melodramas, the farewell of Iphigenia and the "Miracle and Battle Song" are the best parts of the music played last week. In the first named is genuine dignity and the lines of the Muse of Tragedy have been set with some feeling for their high eloquence. A subsequent "Entrance of the Maidens of Chalcis" is facile but commonplace melodically, and the chariot race of Achilles is of no musical account. Of the two simple and

lightly scored melodramas we prefer the second, which somewhat suggests "L'Arlésienne." The "Farewell" contains a 'cello solo of some beauty and warmth and in the clangorous final division (the "Battle Song" recalls Tchaikowsky) one hears ingenious counterpoint.

All of this music bears the stamp of solid musicianship in its writing. It was much applauded and well performed. Merle Alcock sang the Prologue and the Hymn to Artemis with rare beauty of tone and proper dignity and warmth of expression. Mme. Alcock is heard all too seldom in New York.

Mr. Casals played the "Farewell" solo. Earlier in the concert he was heard in the D Minor Concerto of Lalo. It is a dull and empty work, but the 'cellist was in his best form and gave a performance ideal in its artistic continence, in splendor of tone and warmth of imagination. He made full amends for his lapse when he played with Harold Bauer a few weeks ago. Mr. Damrosch supplied a good accompaniment. The concert began with a matter of fact rendering of the "Unfinished Symphony."

H. F. P.

Other comments on the new Damrosch music:

It held its own well in the concert hall as music of substantial texture, even though not always of the highest distinction, music written with knowledge and abundant facility, a creditable contribution to American art.—*The Times*.

The orchestration is colorful and not heavy, but as a whole the music did not create a very deep impression.—*The Staats-Zeitung*.

The work as a whole is sincerely conceived and has a consistent refinement of style.—*The Sun*.

It is not too much to state that had the same composer's "Cyrano" possessed the freshness and sweep of melody, the color, the fancy, the incisive rhythms shown in the "Aulis" music, the opera might still have been in the repertoire of the Metropolitan Opera House.—*The Tribune*.

All of the six little selections which were presented were agreeable to hear. They were melodious and in parts effective and of more than ordinary beauty.—*The Herald*.

**Sandby Will Play His Own Concerto in
Brooklyn Recital**

Herman Sandby, 'cellist, will introduce his new Concerto at a recital to be given on Jan. 3 at the Brooklyn Academy of Music and considerable interest in the new work has been aroused among admirers of the brilliant 'cellist.

HINCKLEY SINGS WITH PITTSBURGH APOLLOS

**Artist and Chorus Acclaimed—Gaul's
Cantata Conducted by Its Com-
poser**

PITTSBURGH, PA., Dec. 21.—Allen Hinckley, the operatic basso, was the soloist at the first concert of the season given last week at Carnegie Music Hall by the Apollo Club, Rinehart Mayer, conductor, and both artist and chorus distinguished themselves. Esther Havelkotte gave one violin obligato and the audience, which was of good size, accorded her, as well as all the participants, splendid recognition.

The club chorus gave, among other numbers, the "Swedish Folk Song," by Hendeblad; "A Meditation," by Huhn; a "Cradle Song," by Saar; a number from Bruch's "Cross of Fire," one from Grieg's "Olaf Trygvason," and others equally interesting. The work of the chorus was commendable. Mr. Hinckley sang an aria from "Der Freischütz," the "Der Schmied," by Brahms; "Das Meer," by Franz; a group of English songs and others. His voice is of rich tonal quality. Earl Truxell was a capable accompanist.

Harvey B. Gaul's "By Faith Alone," a cantata of considerable musical worth, was presented to a large audience recently by the choir of Calvary Episcopal Church, of which Mr. Gaul is organist and musical director. John Roberts, baritone of Third Presbyterian Church, and Will Rhodes, tenor of First Presbyterian Church, assisted as soloists. Splendid support was given by Emil Wolff, violinist, and also by Joseph Schuecker, the harpist, who is favorably known, not only in this city, but in other sections of the country. E. C. S.

Is with Mr. Freund

To the Editor of MUSICAL AMERICA:

I like your paper very much, particularly for the attention it gives to choral work. And then I am with Mr. Freund in his stand for things American.

Respectfully,

CROSBY ADAMS.

Montreat, N. C., Dec. 7, 1915.

NEW YORK IS NOT THE ONLY PLACE

where Opera may be Heard, Understood and Appreciated

HOWARD BROCKWAY

FAMOUS AS A
COMPOSER PIANIST LECTURER

*Will present his Inimitable Lecture Recitals on opera and the
great composers in the South and Middle-West in January
and in New York, Pennsylvania, New England
and Canada in March.*

Exclusive direction of

CATHARINE A. BAMMAN, 35 West 39th St.

Avery Strakosch, Associate

Yvette Guilbert

Madame Guilbert has been received with such extraordinary enthusiasm by New York that it has been found necessary to rearrange her touring schedules so as to meet the insistent demand for a Second Series, which will be held at

SUCCESS

New York Tribune, Dec. 15, 1915:

**GIVES HER FOURTH RECITAL
TO FINE AUDIENCE**

Madame Yvette Guilbert gave her fourth recital yesterday afternoon, and once more New York had the opportunity of welcoming one of the world's supreme artists. The audience was large, but it ought to have been far larger, it ought to have filled the theatre and then flowed out into the lobbies and from the lobbies into the street, and then the tribute of New York would not have been enough! All who give to art more than mere lip service will go to hear this wonderful woman; this wonderful woman without voice, without beauty, without youth; this wonderful woman who conquers all by a mere smile, a trick of the voice, a turn of the wrist.



Exclusive Direction of

Catherine A. Bamman

Avery Strakosch, Associate

35 West 39th Street

New York City

MAXINE ELLIOTT'S THEATRE

39th ST., NEAR BROADWAY

Sunday Ev'gs, Dec. 26; Jan. 2; Jan. 9, at 8:30

Tuesday Afternoons, Dec. 28; Jan. 4, at 3.00

Friday Afternoons, Dec. 31; Jan. 7, at 3.00

TICKETS NOW AT BOX OFFICE

SUCCESS

New York Herald, Dec. 18, 1915:

CHEERS FOR MADAME GUILBERT

With a complete change of program and with an audience which packed the Lyceum Theatre to the doors and cheered the artist, Madame Yvette Guilbert gave her fifth recital yesterday afternoon. The versatility of the great artist again was proven, and it was no wonder that the audience cheered her after the song of St. Nicholas. She deserved it.

New York Ev'g Sun, Dec. 20, 1915:

One more audience last night joined Yvette Guilbert singing "Après de ma Blonde," a soldiers' song of the French Revolution. It was the "Tipperary" of its day. The old folk songs, or perhaps the costumes by So-and-So, after old prints, have caught the town.

VITAL TOPICS FOR BUFFALO CONVENTION

Nation's Leading Musical Educators to Be Heard in Three Days' Sessions

BUFFALO, Dec. 16.—A resumé of the daily programs that have been arranged for the forthcoming meetings of the National Music Teachers' Association, which will convene here Dec. 28, for a three-days' session, show some splendid and interesting subject matter. Among them may be mentioned class teaching for voice production; orchestra conference; theory conference; community music conference; church music conference, a symposium and liturgies; public school and standardization conference; the measurement of the pitch of the voice on the tonoscope; piano conference; an untrodden field in music teaching and appreciation conference.

These subjects will be discussed by such authorities as J. Lawrence Erb of the University of Illinois; Carl E. Seashore of the University of Iowa, assisted by Dr. C. F. Lorenz; Frederick Lillebridge of St. Louis; Kate S. Chittenden, Leroy Campbell, Warren, Pa.; Hans Schneider, Providence, R. I.; Otto Kinkelley of New York; George C. Gow, Vassar College; Walter R. Spalding, Harvard University; Frederick W. Wodell, Boston; Theodore Spiering and Frank Damrosch, New York; Liborius Semmann, Milwaukee; E. Harold Geer, Fall River; Robert W. Stevens, University of Chicago; A. A. Harding, University of Illinois; P. W. Dykema, University of Wisconsin; Waldo S. Pratt, Hartford; T. Carl Whitmer, Pittsburgh; Rev. Ludwig Bonvin, S. J., Buffalo; Rabbi Jacob Singer, Lincoln, Neb.; L. Lindsay Norden, Brooklyn; William Benbow, Buffalo; Harvey B. Gaul, Pittsburgh; Carl W. Gherkens, Oberlin Conservatory, Ohio; Theodore Zbinden, M. D., Toledo.

The conferences will be divided into morning and afternoon sessions. There will be in addition, two evening recitals, the first to be given by Adolf Frey, Frank Ormsby, Raymond S. Wilson and Francis S. Humphrey; the second, by Buffalo musicians, who will give the "Coffee Cantata" of Bach with the following singers: Mrs. Storck, soprano; Charles McCreary, baritone; Charles Mott, tenor; a small chorus, a small string orchestra, under the direction of August Rodeman, with Mme. Blaauw at the piano. The rest of the program will be given by Marta Millinowski and Harry Cumpson, who will play the Rachmaninoff Fantasy for two pianos. At the close of the third and last day's session, a dinner will be given to the visiting musicians.

The local committee of arrangements, Amy Graham, chairman; Margaret Adsett Barrell, Jane Showerman McCleod and Mary Ward Prentiss, has completed all arrangements for the entertainment of the visiting musicians and, from applications already received, there promises to be a fine attendance. F. H. H.

Atlanta Organist Begins Recital Series

ATLANTA, GA., Dec. 15.—The first organ recital in this season's series of the Georgia Chapter, American Guild of Or-

ganists, was given last night at the Ponce de Leon Avenue Baptist Church by Walter Peck Stanley, assisted by Solon Drukenmiller, tenor. The well-balanced program included an air from the Bach Orchestral Suite in D, a Toccata by Homer Bartlett, Ralph Kinder's "Grand Choeur" and compositions of Handel, Rousseau, Guilman and Widor. Mr. Drukenmiller pleased his audience with a Meyer-Helmund song and the "Cavatina" from Gounod's "Romeo and Juliet."

GUILBERT ENDS FIRST SERIES OF RECITALS

But Unique French Artist Promises More Entertainments at Different New York Theater

Yvette Guilbert brought her first series of recitals at the Lyceum Theater to a close on Sunday evening, when, to the joy of the audience that crowded the theater, she announced that she would begin a new series next Sunday. Translating into English, the engaging French artist thus extended a comprehensive invitation, "I shall be delighted to welcome you all to my arms at the Maxine Elliott Theater next Sunday—Ees that good English?"

In this, the sixth of her unique entertainments Mme. Guilbert gave another eloquent demonstration of her amazing powers in making of the simple songs of the people of earlier centuries vivid and tense dramas, gripping tragedies or archly humorous comedies. Again her infinite variety of apt gesture and facial expression was a constant source of delight and wonderment, and professional singers felt—or, at any rate, should have felt—like hiding their diminished heads before her skill in characteristically coloring a voice which as a voice, pure and simple, has nothing to commend it.

The program on this occasion contained songs of the gentry of the eighteenth century, songs of the soldiers of the same period and songs of the commoners of earlier centuries and of the laborers, the final one being an old English ditty sung in English.

George Barrère's Trio de Lutèce established a fitting mood by opening the program with a Concert Royal by François Couperin, a charming suite charmingly played and afterward contributed Reynaldo Hahn's interesting *Danses pour la Duchesse de Milan*, a *Danse Sacrée* by Xavier Leroux, "Dorienne," by Mouquet, and Gabriel Fauré's "Dolly" Suite. Ward-Stephens again played Mme. Guilbert's accompaniments with admirable artistic discretion and taste, and violin and cello obligatos were played by Lucile Colette and Paul Kéfer, respectively. J. L. H.

The Fifth Guilbert Recital

Mme. Yvette Guilbert gave New York its fifth taste of her incomparable art on Friday afternoon of last week. She was assisted by Paul Kéfer, the brilliant young 'cellist, and Lucile Colette, violinist, who played obligatos for two numbers. Ward-Stephens was at the piano, and supplied his usual exemplary accompaniments.

The famous French *début* gave four groups. It is indeed a formidable task to describe the manner in which Mme. Guilbert interprets chansons. What sophistication and cynicism she infused into the "Songs of the Gentry"! It was a diabolically clever piece of business. The "Songs of the Commoners" were in-

THE CHICKERING Piano is as adaptable as the most catholic taste in music. It is always in sympathy with the mood of the moment, whether it be for the somber beauties of a Chopin Nocturne, or the will-o-the-wisp melody of some old Celtic song.

Chickering
Pianos

Chickering & Sons

Boston, Mass.

Established 1823

Pianos and Players

Division of American Piano Co.

TRIO OF RECITAL ALLIES

Mary Zentay, Mme. Lavoie-Herz and Mr. Adkins Win Favor

Two warring nations and neutral America were represented at last Saturday afternoon's concert at Aeolian Hall in the persons of Mary Zentay, a seventeen-year-old Hungarian violinist, who is trying to earn enough money to repay her father for the musical education that he made possible for her, Djane Lavoie-Herz, a Canadian pianist, and Morton Adkins, the American baritone, who has been heard at the Century Opera House. Miss Zentay opened the program after the audience had patiently watched a piano being carried through the hall and set up on the stage for use. She played Beethoven's G Major Romance and Bach's Prelude and Gavotte with spirit and not a small degree of virtuosity, but her lack of repose and poise detracted slightly from her more than ordinary talent. She improved in the Vieuxtemps D Minor Concerto and in a group of sparkling numbers of Kreisler, Manen-Daquin and Bazzini. Mme. Lavoie-Herz played three interesting compositions of the Russian Scriabine, the Intermezzo and Ballade of Brahms, the Mozart-Liszt "Ave Verum" and Liszt's Fantasia and Fugue on the name of "Bach," all of which she performed in very acceptable fashion. Mr. Adkins sang songs of Berwald, Schumann and Novacek, and a group of English numbers of Woodman, Parker and Hammond, which he delivered with good judgment and understanding. Conal O'C. Quirke furnished the accompaniments and acquitted himself creditably. H. B.

New American Composition on Mozart Society's Program

The season's first private concert of the New York Mozart Society was held Dec. 15, in the Hotel Astor. Soloists who appeared were Pasquale Amato, Anna Fitzu and Lester Donahue. Of chief interest in the part songs given by the Mozart Choral of 150 young women, under the direction of Prof. Walter Henry Hall, of Columbia University, was the new American composition, "Lochinvar's Ride," by Harry Rowe Shelley, of this city. For the final number the choral sang Lahee's "Ring Out, Wild Bells," with orchestra and organ obligato by Charles Gilbert Spross.

formed with cutting pathos, haughty disdain, comic pomposity. One might truly expatiate, regardless of time or space, upon Mme. Guilbert's astonishing versatility. None but a French artist, after all, could hope to present such polished art.

Miss Colette participated in two of the "Songs of the King's Soldiers" and gave ample pleasure. Mr. Kéfer played finely numbers by Corelli, Lalo, Saint-Saëns and d'Indy, being heartily recalled after each. Mme. Guilbert's closing group, "Songs of the Laborers," was superbly done. B. R.

RECITAL BY ROYAL DADMUN

Gifted Baritone Wins Many Admirers in Youngstown Appearance

YOUNGSTOWN, OHIO, Dec. 8.—Royal Dadmun's recital on Monday evening, before the Monday Musical Club, in the Ohio Hotel, served to make this gifted American baritone much admired in this city.

Mr. Dadmun presented a program of real interest, in which there was much variety, the compositions ranging from Handel's "Caesar's Lament," songs by Schumann and Schubert through works by Moussorgsky, Sinding, Sjögren to modern pieces by Debussy, Cyril Scott, Deems Taylor, Messager and Florida. In all of these Mr. Dadmun proved himself a singer who has the ability to interpret faithfully the mood of his song. His voice is smooth and resonant and shows admirable schooling. His audience applauded him enthusiastically and recalled him many times.

Mrs. Du Charme, who was called in at the last hour, played his accompaniments creditably.

Mme. Ortman and Dr. Kinkeldey in Recital of "Lieder"

A recital of classic German songs was given recently at the New York studio of Maud Roberts, the singers being Dr. Otto Kinkeldey, baritone, and Carolyn Ortman, dramatic soprano. The program was much appreciated by an invited audience of about sixty persons. Some of the *lieder* were sung in translated form, six of the translations being by Cecil Cowdrey, who was the accompanist of the occasion.



Season 1915-16

KATHARINE

GOODSON

"She plays Chopin as only a real poet-pianist can."—Henry T. Finck in the *New York Evening Post*, Dec. 3, 1915.

Management: ANTONIA SAWYER, New York

KNABE PIANO

SMETANA'S CYCLE GIVEN IN ENTIRETY

Stransky Offers "My Country"
with Philharmonic—Fritz
Kreisler Soloist

At the concert of the New York Philharmonic Society, on Dec. 16, Josef Stransky presented for the first time in this city in complete form Smetana's symphonic cycle, "My Country." The program read in full:

Smetana, Symphonic Cycle, "My Country"; Brahms, Concerto in D Major, Op. 77, for Violin and Orchestra, Fritz Kreisler; Wagner, Overture, "Tannhäuser."

Interest naturally centered in the Smetana work. Music-lovers have for some years known the "Moldau," the second section in the cycle of six poems, which the Bohemian composer wrote to glorify in tone his native land. With Mr. Stransky's coming to the Philharmonic we were made familiar with two other parts of the cycle—namely, the first and fourth numbers, "Vysehrad" and "From Bohemia's Woods and Fields." These proved to be less interesting when first heard than the "Moldau." Yet it was held that the value of the work could only be estimated when it was heard complete. The other sections, "Sarka," "Tabor" and "Blanik," were then the new parts revealed to us last week. They fall far below the two which Mr. Stransky gave us in other years, whereas, compared with the "Moldau," they are absolutely insignificant.

The cycle takes a full hour to perform, and it is possible to understand why conductors have not given it to us in its entirety before. Mr. Stransky, one can realize, has an especial fondness for this music, for it is the music of his home, Bohemia. And to Bohemians the music of Smetana is very dear. Where Smetana fell short was in his ability to develop his materials; he had, to be sure, plenty of invention, but his method is made up more of stating themes than of working them out. As for the instrumentation of the cycle, as a whole, it lacks the qualities that a master of the orchestra to-day could give it, plasticity and sonority. Mr. Stransky conducted the work *con amore* and the audience received it with evident pleasure.

Mr. Kreisler, in the Brahms Concerto, is not a novelty in New York. He has played it many times for us and always better than he played it on last Thurs-

day evening. He seemed to be in a restless mood, which marred the tranquillity of the main theme of the first movement and the calm of the transcendently beautiful slow movement. Full allowance must, of course, be made for the fact that Mr. Kreisler was deeply worried by his wife's serious illness. His conception of the concerto remains one of the big things of the day—a full-blooded, virile understanding of music that is made of muscle and sinew. Much of the concerto he played superbly, but in the passage work there was a lack of clarity and there were occasional lapses from the pitch in all the movements. The writer of these lines has often written in this journal that he prefers to hear Mr. Kreisler play out of tune than a great many violinists in tune. And this is evidently what his auditors thought, for they gave him a royal reception and countless recalls at the close of the work.

The accompaniment of the concerto was finely played and Mr. Stransky closed the concert with his inimitable reading of the hackneyed "Tannhäuser" Overture. Those who have grown tired of this work are beginning to like it again when they hear Mr. Stransky do it with his fine sense of proportion and his freedom from dragging the introduction, which under most conductors has grown to be an insufferable bore.

A. W. K.

PIANIST'S DÉBUT IN BOSTON

Louis Cornell Wins Esteem by His Fine Performance in Recital

BOSTON, MASS., Dec. 7.—Louis Cornell, the pianist, who for three years was the assistant of Rudolf Ganz in Berlin, last night made his Boston début in a recital in Jordan Hall, following his New York début a few weeks ago, where he made an excellent impression. His program was an attractive one, comprising the Mozart Fantasia in D Minor, the Bach-Liszt "Weinen, Klagen" variations, Brahms's Capriccio in B Minor and Intermezzo in E Flat Minor, several Chopin numbers and the florid Strauss-Tausig "Man lebt nur einmal."

Mr. Cornell's performance was marked by its excellent technical precision. At the same time the pianist did not disregard the delicate nuances and phrasing. His performance of the Fantasia was clean-cut and not over-emphasized, while the Brahms Capriccio was given with daintiness, in full accord with the composer's ideals.

Daniel Melsa, the young Russian violinist and protégé of the wife of an American diplomat in Europe, is giving concerts in England.

SMALL ST. PAUL SYMPHONY AUDIENCE

Minneapolis Orchestra, Nevertheless Gives Supremely Excellent Performance

ST. PAUL, MINN., Dec. 17.—As one entered St. Paul Auditorium on the occasion of the fifth symphony concert by the Minneapolis Symphony Orchestra, one experienced a shock at the thinly scattered audience. As the program advanced the sense of regret was absorbed in that of complete satisfaction in one of the most beautiful performances ever heard here. Reverting, at the close of the evening, to the poor audience, there was no discordant voice in the expression of the opinion that those who did not hear the concert had missed a rare opportunity. The program, devoted to Tchaikowsky, was made up of the following three numbers:

Fantasia, "Francesca da Rimini," Op. 32; Concerto for Violin and Orchestra, in D Major, Op. 35; Symphony No. 4, in F Minor, Op. 36.

Richard Czerwonky was the soloist. Arising from a sick bed to fill this engagement, Mr. Czerwonky acquitted himself nobly in his performance of a difficult and beautiful number. The appreciative attitude of the audience inclined the violinist to the playing, as an encore number, of his own very beautiful Gavotte for violin and orchestra. The symphony received a nobly inspired delivery.

A concert performance of Verdi's "Il Trovatore," under the direction of Emil Onet, was recently given in the Palm Room of the St. Paul Hotel. The performance, which was a creditable one, marked an effort, on the part of Mr. Onet, to establish an association for presenting a series of operatic performances. The first was given without orchestra—with Mrs. Katherine Hoffmann at the piano—and without action. It is Mr. Onet's intention to make further presentations with all the accessories of the operatic stage.

The principals appearing with a good-sized chorus were Martha Cook, Edith Allen, Clara Murphy, Beaver Day and Mr. Southeray. The audience was of good size and cordially receptive.

Harold van Duzee, tenor, gave distinction to the last fortnightly concert of the Schubert Club. Substituting on very short notice for Mildred Langtry, Mr. van Duzee more than relieved the anxiety of the program committee and gratified the audience markedly. With excellent vocal art and exquisite diction, a group of French songs was made pronouncedly effective. This good impression was sustained in a second appearance of English and American songs. Marie Meyer-TenBroeck was the pianist of the afternoon. George Morgan, a young baritone, completed the program. The active section of the club devoted its second meeting of the year to the "Influence of Folk Song on Modern

French Music." A paper was read by Emily Corteau. The musical part of the program was given by Mrs. F. L. Paetzold, soprano; Mildred Langtry, contralto; Edna Barden, pianist.

FLORENCE L. C. BRIGGS.

GRANBERRY PIANO CONCERT

Both Youthful and Advanced Students Show Much Ability

One of the most successful concerts ever given by the students of the Granberry Piano School of New York was given on Saturday afternoon, Dec. 11, in Carnegie Chamber Music Hall. Every seat in the hall was occupied and many were obliged to stand.

Six Waltzes, Op. 39, by Brahms, were played admirably by the Misses Boyd, Gardner, Jalkut, Love, Oliver, Trainor and Messrs. Butler and Clement. The transposition ensemble, which is accomplished through the teaching of the Faellen System at this institution, showed the younger students to be extremely able. The folk songs, "Cuckoo, Cuckoo" and "Lightly Row," were done in major and minor, by Lettys and Madge Curtis, Julia Dwight, Catherine Turner, Josefa Sheehan, Elizabeth and Edith Woodward and Grenville Emmet. The last named, a little fellow of six years, had had but a few weeks' lessons, but performed very creditably a little March in C Major, taking in the entire range of the keyboard. He repeated it in C Minor.

Ability was shown by Dorothy Achelis, who offered pieces by Friml and Bertini; Elizabeth Voislowsky in a Heller Tarantelle, Arleta Baker in a Beethoven Minuet in C, and John Wheeler in Mrs. Beach's "Columbine." The last three joined in an ensemble in Bach's D Major Musette. Robert Ryle played Heller and Streabbog pieces nicely.

The advanced performers were unusually interesting in their work. Charlotte Spooner's playing of Schumann's "Abegg" Variations proved the worth of the Granberry instruction, for she has received all her tuition at this school. Maude Henderson received a real ovation for her delivery of the Liszt transcription of the "Liebestod" from "Tristan" and Chopin's B Flat Minor Scherzo, while Virginia Corcoran showed extraordinary technical facility in Liszt's Gondoliera and a Raff "Märchen."

Indispensable in a Musical Home

To the Editor of MUSICAL AMERICA:

Inclosed find post office order for my subscription. Your paper is always a welcome visitor. It is indispensable in a musical home.

Very sincerely,

Mrs. JAMES L. SCHULTZ.

Portland, Ore., Nov. 30, 1915.

Supreme Court Justice Cohalan of New York heard testimony on Nov. 29 in a suit brought by Mrs. Alice McGee Moncrieff, a concert singer, against James R. Moncrieff, an artist, for a separation. Non-support is alleged. Moncrieff testified that there would have been no trouble if his wife had not insisted on taking up concert work to the neglect of their home.

Rigaudon.

Allegro quasi Allegretto. E. A. MAC DOWELL, Op. 49, No. 2.

Issued Separately
for the First Time

RIGAUDON

for the Pianoforte

by

EDWARD MAC DOWELL

Op. 49, No. 2

Price 50 Cents

Pianoforte Compositions by

EDWARD MAC DOWELL

Published under the Pseudonym of

EDGAR THORN

AMOURETTE50

FORGOTTEN FAIRY TALES .75

Sung Outside the Prince's Door
From Dwarf-Land
Beauty in the Rose Garden
Of a Tailor and a Bear

SIX FANCIES .75

A Tin Soldier's Love
To a Humming Bird
Bluette
Summer Songs
Across the Fields
An Elf's Round

IN LILTING RHYTHM .75
(2 Pianoforte Pieces)

ARTHUR P. SCHMIDT

Boston Mass., 120 Boylston St.

Leipzig

New York, 8 West 40th St.

ROSINA VAN DYCK

SOPRANO OF METROPOLITAN OPERA COMPANY

SEASON 1915-16

CONCERTS—RECITALS—MUSICALES

Management: Miss Annie Friedberg

Metropolitan Opera House Building, 1425 Broadway, New York

A. VIRGIL K. Virgil School of Music

Winter Session in St. Petersburg, Fla. For particulars, address Sec'y, Executive Office, 567 Third Ave., New York, or A. K. Virgil, St. Petersburg, Fla.

Nevada VAN DER VEER

MEZZO-CONTRALTO

Oratorio—Concerts—Recitals.

Management: LOUDON CHARLTON, Carnegie Hall, New York

Reed MILLER

TENOR

HENRY A. RUSSOTTO

CLASSES IN SOLFEGGIO

(Sight Singing)

Studio: Metropolitan Opera House Bldg. Room 67. Phone, Bryant 5354.

HOWARD WELLS

(Author of "Ears, Brain and Fingers") Formerly an Assistant of Leschetizky.

NOW IN AMERICA

6428 Kimbark Ave.

Chicago.

SHUMSKY-MARIO

TENOR—VOICE CULTURE and ARTISTIC SINGING

Approved by Giulio and Tito Ricordi, Tamagno, Brogi, DeFalco, etc., Russian, Italian, German and French Repertoire. Studio, Metropolitan Opera House Bldg., 1425 Broadway NEW YORK

WHAT BROOKLYN HAS DONE FOR MUSIC

John C. Freund in Address Under Auspices of Master School of Music Speaks of the High Character and Broad Scope of Borough's Musical Activities, Heard by Large and Representative Audience at Palatial Home of Mrs. Frank Melville, Jr.—Pupils of School Render Notable Program

ON Friday of last week, under the auspices of the Directors of the Master School of Music, John C. Freund, the editor of MUSICAL AMERICA, gave his well known address in Brooklyn at the palatial home of Mr. and Mrs. Frank Melville, Jr., on Montague Terrace.

A highly representative and distinguished audience, including many of the prominent people of Brooklyn, was present. Among them, besides the host and hostess, were Mrs. Edward Falck, Mrs. Camden C. Dike, Mrs. William S. Packer, Mrs. Frederick Pratt, Mrs. Frank Reynolds, Miss Sallie Ingalls, Col. and Mrs. William C. Beecher, Mrs. Edward C. Blum, Miss Lucella Smith, Mrs. Henry I. Judson, Mrs. Dwight P. Clapp, Mrs. John Bogardus, Mrs. J. F. Whitney, Mr. and Mrs. Theodore Presser of Philadelphia, Mr. James Francis Cooke, editor of the *Etude* and Mrs. Cooke, Rev. and Mrs. J. Howard Melish, besides representatives of all the Brooklyn papers.

Mr. and Mrs. Melville entertained Mr. Freund and a select party at dinner, before the reception and address.

During the course of his address, which followed already well known lines,

Mr. Freund paid the following tribute to Brooklyn as a city of musical importance.

Tribute to Brooklyn's Music

"It is no mere compliment to state that for years the musical activities of Brooklyn have been of such a high character and of such large scope as to place the city in the van of musical progress in the country.

"Many a larger and older city, especially in New England, might, with advantage, copy the public spirit with regard to music which Brooklyn has shown, and more particularly copy its attitude toward American artists and its encouragement of music in the home, the church and the public school.

"Brooklyn is a city which has for many years given whole-hearted support to local musical effort, principally along educational lines. The center of its musical interests is to be found in the great Institute of Arts and Sciences which, under the direction of Charles D. Atkins, presents to the people at the lowest possible prices the finest musical offerings that can be obtained. These range from concerts by the leading orchestras of the country to those by all the great vocal recitalists and instrumentalists.

"The Institute goes still further and

provides at nominal fees a wonderful course of lectures on musical subjects.

"Such men as Prof. Horatio Parker, Havrah Hubbard, Prof. R. D. Welsh of Smith College, George Coleman Gow and many others of distinction, are engaged to give lecture-recitals this year at the Institute.

"One of the indications of Brooklyn's increased musical activities is the fact that the total receipts of the Institute last season were \$360,609, as against \$345,779 for the season of 1913-1914.

"One of the present-day tendencies in Brooklyn's musical life is the increasing patronage of local musical attractions, particularly at the Academy of Music, which now draws its audiences not only from the borough itself, but from Flatbush, Bay Ridge, Bath Beach, East New York, Williamsburg, Richmond Hill and the Long Island towns as well.

"The Brooklyn Oratorio Society is conducted by Walter Henry Hall and gives each year a series of notable concerts.

"The Brooklyn Choral Art Club, under the direction of Alfred Y. Cornell, gives a series of concerts, and the Chamade Ladies' Glee Club is giving three programs this season. This last organization has been for many years an important factor in the city's artistic development. Mrs. Emma Richardson Kuster is its able conductor.

"The Brooklyn Symphony Orchestra, under the direction of Herbert J. Braham, is also giving a series of concerts, and there is another orchestra that is doing good work, namely, the Hoadley Orchestra, founded in 1888 by Eli S. Hoadley, of which Carl Hahn is the present conductor.

Work of German Societies

"Then the German musical societies are also a vital element in the city's musical progress. The Arion Society, under the direction of Eugene Klee, successor to Arthur Claassen, gives some especially fine concerts, and the Brooklyn Sängerbund, under Fred Albeke, is another society that is doing notable work.

"The United Singers of Brooklyn, under Carl Fiqué, who has been its musical director for twelve years, is another splendid body of singers; in fact, Mr. Fiqué's fine work along the most artistic lines has been largely responsible for Brooklyn's strength as a musical center to-day.

"Then there is the Woodman Choral Club, of which R. Huntington Woodman, known throughout the country as a composer of considerable talent, is conductor, and the Æolian Choir, composed of sixty men and women, directed by N. Lindsay Norden.

"The delightful and unique concerts given each year by the Apollo Club, of which John Hyatt Brewer is the able conductor, have for years been a conspicuous feature of the borough's musical life and have attracted a considerable audience even from Manhattan.

"And a word about the church music of Brooklyn. Not only is it of the highest order of excellence, but the distinguished organists and choirmasters here have aroused a national interest through their large output of original music for the church."

A Rising Vote of Thanks

At the conclusion of Mr. Freund's address a rising vote of thanks was proposed by Mrs. Melville, and heartily given.

Before and after his address, a musical program was rendered by some members of the Master School of Music, as well as by Mme. Marguerite Melville-Liszniewska, pianist, who won much applause, as did Marie Caslova, the violinist.

Among the pupils to display distinguished talent were Filene Valk, a young soprano of talent; Lida Serven, Miss S. Soloff and Jennie Trepel.

The Master School of Music maintains a high standard of musicianship and has the co-operation and support of a number of public-spirited ladies of means and culture in Brooklyn, who have for several years helped to make it a home center for young girls of decided musical talent, desirous of entering upon a professional career.

The Brooklyn papers, on Saturday last, the *Eagle*, *Standard Union*, *Brooklyn Daily Times* and *Brooklyn Citizen*, all gave Mr. Freund's address extended and appreciative notice.

New Organ Used in Oberlin "Messiah" Performance

OVERLIN, OHIO, Dec. 18.—The annual performance of Handel's "Messiah" was given in Oberlin Thursday evening by the Oberlin Musical Union and the Conservatory Orchestra. With but few exceptions, "The Messiah" has been sung annually in Oberlin for nearly fifty years. This year particular interest was attached to the performance on account of the use for the first time with the chorus of the great organ recently installed in Finney Memorial Chapel. The soloists, with one exception, were local artists. Mrs. Margaret Jones-Adams sang the soprano parts; Charles H. Adams, the baritone; Herbert Harroun, the tenor. The contralto solos were sung by Mrs. Pearl Kepple-Miller, soloist of the Euclid Avenue Presbyterian Church of Cleveland.

Newark Club Makes Donation to Municipal Organ Fund

NEWARK, N. J., Dec. 20.—At the meeting of the Music Study Club, held at the home of Mrs. Frederick Smith last Thursday morning, the sum of \$50 was appropriated for the Municipal Organ Fund, with the suggestion that other musical organizations assist in work to increase the fund for the pipe organ to be installed in the new municipal building.

Mme. Barrientos to Sail for New York on Jan. 8

Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, received a cable message last Monday from Mme. Maria Barrientos, the Spanish coloratura soprano, saying that she would leave Bordeaux on Jan. 8 for New York on board the *Espagne*.

A concert was given recently in Milwaukee under the auspices of the Sunday school teachers of the Madonna of Pompeii Church, to raise funds to provide a Christmas party for poor Italian children. Mrs. Helen Cafarelli, soprano, sang several song groups and numbers were offered by the Boys' Busy Life Club orchestra. One of the most interesting numbers of the evening was the song, "A Prayer for Peace," which was written by Mrs. Anna Frawley, a Milwaukee school teacher.

Music in the Topeka (Kan.) public schools includes this year the singing of a program of Christmas carols in all the grades.



CLARISSE COUDERT
SOPRANO

Direction CHARLES A. ELLIS
Symphony Hall Boston

FRANCES McLEAN, Soprano

CONCERT ORATORIO RECITAL
Tel. Morningside 3396 Address: 550 Riverside Drive, New York

ELLMER ZOLLER
ACCOMPANIST

Studios 28 West 63rd Street, New York 'Phone, 7339 Columbus

Chicago Musical College

624 S. Michigan Boulevard
DR. F. ZIEGFELD, President (50th Year) CARL D. KINSEY, Manager



WHAT THE NEW YORK CRITICS THINK OF

EMILY GRESSER

Miss Gresser plays with a fine sense of rhythm, a smooth tone and not a little dash.—N. Y. Tribune.

Miss Gresser is a talented player of both charm and interest and plays with warmth of temperament and lovely sentiment.—The Sun.

Miss Gresser draws a large and expressive tone from the strings and shows unusual poise, musicianship and sense of style.—New York Press.

We marvelled at her light, free and elastic bowing, and the strong development of the left hand and a really beautiful legato and a firm double-stopping technique.—New York Staats-Zeitung.

Miss Gresser is still young but her technique is that of a mature musician, her tone is smooth and of a lovely quality and her readings show a lofty taste and commendable style.—New York American.

Miss Gresser's tone is "rich, full, satisfying," her intonation well-nigh impeccable, not only in double stops, but in harmonies, and her interpretation that of an artist.—Evening Post.

She plays with assurance and without stage mannerisms.—N. Y. Herald.

Emily Gresser made one sit up and take notice. She produces a lovely tone and her technique is admirable; but better than that she has rare sensibility and interpretative ability of a high order.—Evening World.

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York

ARTHUR
SHATTUCK

PIANIST Trans-Continental Tour 1915-1916

Steinway Piano

MARGARET RICE, Sec'y, 325 Oakland Ave., Milwaukee

Ethel Cave Cole
(Mrs. KELLEY COLE)

Accompanist and Ensemble Player
Teacher of Singing and Coach

57 West 58th St., N. Y. Plaza 2450

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

The Record of a Musical Pioneer in Salt Lake City

To the Editor of MUSICAL AMERICA:

I cannot let the opportunity pass without writing you a few words of thanks for the valuable space you have given me in a recent number of MUSICAL AMERICA.

We are far out of the central current of music, in a sense, though well in it in another; out, in that, as a community, we have from the beginning been working out our musical salvation upon lines peculiar to ourselves, and, as a community, perhaps, much misunderstood, seldom receiving a kind word from abroad, and as seldom looking for it, which makes your kindness and liberality to us doubly appreciated.

Another reason for your kindness being a special source of pleasure to me is that you have long been pioneering in sentiments which not only strongly appeal to me, but upon which I have been taking a similar stand for many, many years in my more limited capacity, as one, in a sense, in charge of musical matters at large in an entire community, a community in which music plays an important part and in which, to a limited extent, all the questions for which you have taken up the fight have been prominent for at least the past twenty years. That of laying stress upon the mistake of unripe young people going abroad and its attendant evils, chief of which—in our experience here—is a certain falling away from sincerity, making a pretense to the detriment of everything that relies

upon truth as its foundation and for its growth.

The idea that "prestige" is more valuable than "ability." That "pretense," backed by a sojourn abroad, is more efficacious than real ability obtained at home—this and all the dangers you so valiantly expose, have, to quite a degree, touched our community, yes, to such a degree that we could unfortunately furnish examples all the way from the tragic, despairing starvation in Paris to the lesser mortgaging at home of everything available by the poor, deluded parents, etc., etc. True enough, a very few have fought it to at least a partial success, as Miss Gates, but as to that so have a few attained some success even abroad, who got all their real training in little old Salt Lake. Miss Sallie Fisher, Viola Pratt Gillette, of light opera fame, for instance. But what a group who, having sacrificed everything to go abroad, have failed to rise abroad, while many of those who remained at home at no sacrifice at all, did well.

Should Mr. Freund ever come so far West, his voice must be heard in our great old Tabernacle upon the question. Please remember he has an urgent, permanent invitation. I am the one in charge of not only the church's chief choir, but (without boasting) the one who has led in every movement for the advancement of the community, musically, for the past thirty-three years.

I emigrated from Wales to Utah, when a lad of twelve years, walking a thousand miles from the Missouri River to get here (accompanying a train of ox teams). I have learned "to do" chiefly "by doing," since my arrival here. I have pursued every avocation incident to Western pioneering life among the Mormon people, farming, railroading, etc.; worked almost from daylight till dark, built up my muscles, while my mind was being developed at Sabbath schools, church services, dramatic associations, glee club, all in a little town of 700 people at that time.

My early musical companions were a little four-octave Mason & Hamlin organ, which I bought with 60 bushels of wheat, some stray music books of a brother brought from Wales, a New York musical journal. I really learned to read music while herding sheep on the mountainside in my thirteenth year. I must never forget three different choir leaders under whom I sang alto in the ward choir, and some copies of Handel's oratorios left in an attic by an emigrant pioneer in a home in the little town. Later Brainard's *Musical World* helped to interest me in many new things. Dear old Karl Mertz told me many things, and I soon had "Lohengrin" and "Tannhäuser" side by side with "The Bohemian Girl," to enchant me.

And, as pioneers always went to work to make anything they needed, so I was early making all music for my own use. I owe to the musical journals a debt of gratitude for keeping me in touch with things in the big musical world. They would first call my attention to composers and artists. I would soon get the works of the composers and get acquainted with them so, and when, much later, I could get many of the great artists into my concerts in Salt Lake, I was already half-acquainted with them, in advance.

It seemed that I was needed in Utah and the inter-mountain country, for at the age of twenty-four I was taken from the pick and crowbar of the railroad track to the class-room, the keyboard, and the conductor's stick. I have had over forty thousand children and adults in my various classes. I have quarreled with old Richter through his "Counter-

point and Harmony," and Berlioz over "Instrumentalia."

Spent my thirty-first year at the New England Conservatory, where Chadwick and George Whiting, in particular, did many kind things for me, but could not induce me to remain East. I was born to be merely a sage brush musician. I am well satisfied with the "Marmadan."

There! If Mr. Freund comes this way, as I hope he will, ere long, I feel that we will know each other in advance.

I changed from another musical paper some years ago to your MUSICAL AMERICA, and am more than satisfied with it in every way.

Thanks to you, and success.

Yours,

EVAN STEPHENS.

Salt Lake City, Dec. 16, 1915.

A License for Music Teachers

To the Editor of MUSICAL AMERICA:

I read in your columns some time ago an article concerning musicians having a license to give them a proper start in their profession.

Was it just an agitation, or is it to be real some time? It seems almost an impossibility for a really earnest, well educated musician to get a good start in the musical world, there are so many fakes in the business.

Take many of our different conservatory graduates. Certainly after a full theoretical course they should be capable of teaching any part of the work. If not they are not worthy of a diploma.

Still, there are many who get through somehow and are willing to teach for twenty-five cents an hour, thus defrauding those who have given their best to the study and who must have living wages for their work. A license would help all that greatly, I think, as there must be a thorough examination to gain it, not just the exhibition of a diploma.

The idea I try to convey is fully illustrated as I write by sounds coming from the next suite, where we have a music teacher (?). It is simply horrifying to think of the children he is starting on the musical road, when he cannot know the first rudiments of music correctly, to judge from the sounds. Every pupil is given the same pieces, and between lessons he is playing them. They run through my head day and night until I fear I shall go crazy, like the man in Edgar Allan Poe's "Tale of the Heart." Why not protect our children from such teachers in music as well as other studies? Surely a license would be a good step in the right direction. Perhaps Mrs. Howard's "Million" might do some good in that line. However, give the young musicians a chance. There are too many bluffs; the world needs the earnest ones badly. Yours truly,

AN INTERESTED READER.

BOSTON, Dec. 12, 1915.

New York Sunday Salon Evenings

To the Editor of MUSICAL AMERICA:

The letter of Benjamin Adler in your issue of Dec. 11 has just been called to my attention. In it he speaks of the Sunday evening musicales at the home of Mrs. Kate Strauss in East Seventy-fifth Street, New York City, as though they had not been mentioned before in your paper.

I feel it my duty to inform you and your readers that this idea was presented in your journal in the issue of Nov. 13 in an interview with me and that idea was mine. Mrs. Strauss offered her house and I invited prominent musicians in my acquaintance to come and spend the evening there. My plan was to make these evenings similar in char-

acter to those given at the home of Mrs. Dalliba in London, which I had the pleasure of attending during my residence in the British capital. Unfortunately, the conduct of the Sunday evenings in New York was of a kind that impelled me to withdraw after a few weeks, as I realized that only if they were conducted along the same lines that were pursued in London could they be of any value in New York's musical life.

It is my intention to inaugurate a new series in the near future. Thanking you for giving this matter space in your valued columns and regretting that there has been any misunderstanding.

FREDRIC FRADKIN.

New York, Dec. 20, 1915.

Musical Philosophy of Seventy-One-Year-Old Enthusiast

To the Editor of MUSICAL AMERICA:

Although seventy-one years old in September, I am still blessed with health and strength and take great pleasure in renewing my subscription to MUSICAL AMERICA, to which I have been a subscriber since within a year or less after its inception, and was for several years a subscriber to your previous musical paper.

A person of my age can, of course, look back and realize the vast advance in musical culture, of which the present generation, of course, knows nothing. But, notwithstanding this and our almost incredible annual expenditure for musical purposes, it is "a long way to Tipperary" before we shall reach the standard that will probably be reached eventually, for proof of which it is only necessary to look at the advertising columns of our leading orchestral magazines and at the titles of much of the stuff, both instrumental and vocal, which is popular and also to read many of the songs. It would disgust a Hottentot.

It seems to me as though much of the musical criticism published is platitudinous verbosity, written with a view of impressing the reader with a sense of the writer's command of language and especially of three and four syllabled Latin and Greek derivatives.

I think after a person attains a certain height in musical culture it detracts from his capacity for enjoyment of music. It is natural, of course, that hearing them so often people in New York City get tired of the old operas, and, of course, they are very artificial, and many

[Continued on page 27]



© Miskin

THOMAS CHALMERS

LEADING BARITONE
BOSTON OPERA CO.

Brilliant Success in FAUST

BOSTON EVENING TRANSCRIPT, December 2, 1915—With Valentine, Mr. Chalmers took "liberties," too; but liberties that no one could justly reproach. In fact, he set the part free from the conventions that in recent years have nearly smothered it out of existence. His Valentine was young of aspect, and alert of carriage; he was not indifferent to the merry-making; he did not mope through the soliloquy that often now-a-days is cut away; instead he sang it in agreeable voice and becoming ardor. Returning from the wars, this Valentine faced the mocking serenaders like a stout soldier, armed in just quarrel, and dying in reproaching Marguerite, not as one who blindly rages with thought of an audience, but speaks out of a sudden and bitter sorrow.

BOSTON JOURNAL, December 2, 1915—It was an uncommon pleasure to witness so admirable a Valentine as Thomas Chalmers presented—A traditional portrayal to be sure but so virile withal in voice and mien that it could be enjoyed as a decided improvement on other Valentines heard here in recent years.

BOSTON GLOBE, December 2, 1915—Mr. Chalmers appearing for the first time as Valentine deepened the excellent impression he has made as a singer of well-schooled beautiful voice and style.

BOSTON MONITOR, December 2, 1915—Mr. Chalmers was doubtless the favorite singer of the evening. His tone has the merit of being large but unforced.

BOSTON POST, December 2, 1915—Then there was Mr. Chalmers, the most soldierly Valentine we have seen, a fighter, a man of battles, and a Valentine with a voice.

BOSTON TRAVELER, December 2, 1915—Mr. Chalmers, as Valentine, gave the part an interpretation that is all too seldom its good fortune. His pleasing voice was heard to excellent advantage.

AVAILABLE FOR SPRING FESTIVALS

Concert Direction:

Foster & David, 500 5th Ave., New York



FLORENCE McMILLAN

Coach—Accompanist

Among the artists with whom Miss McMillan has concertized are: Leo Slezak, Margarete Matzenauer, Louise Homer, Yvonne de Treville, Frederic Martin, Edouard Dethier, Willem Durieux, etc.

Studio: 68 West 82nd Street

Phone 10013 Schuyler

M. FLORIO

TEACHER OF SINGING
Pupils Trained for Grand Opera, Concert and Oratorio—177 West 88th Street.
Phone, River 7127 NEW YORK

ALICE VIRGINIA DAVIS

PIANIST
3717 South 25th Street
South Side, Omaha, Neb.

MME. OLIVE

FREMSTAD

Dramatic Prima Donna of the Metropolitan, Chicago and other opera companies.

RECITAL CONCERT FESTIVALS

For time and terms, write or wire:
Maximilian Elser, Jr. Pres.
BOOKING & PROMOTING CORPORATION
Aeolian Hall, New York City

BIANCA RANDALL

SOPRANO

CONCERTS COSTUME RECITALS
Personal Representative, H. E. Reynolds
11 Broadway, Room 954 New York City

ALICE VERLET

COLORATURA SOPRANO

Paris Grand Opera

Apply Sec'y: George Edward, 637 Madison Ave.,
New York

RUTH DEYO

Planist
TOURING AMERICA
SEASON 1915-16

Address,
Steinway & Sons, Steinway Hall, New York

VICTOR HARRIS

TEACHER OF SINGING

In all its branches
THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

of the situations absurd. But why decry the music! Surely that is just as beautiful as it ever was, and always will be.

I read an article in *MUSICAL AMERICA* in which the writer spoke of the "banalities" of Meyerbeer. Now, I feel sorry for that man. The "banalities" may exist, at least to the elect, but not to the layman. If the music of "Robert Le Diable" is not beautiful, then I am absolutely incapable of knowing beautiful music when I hear it.

Wish you a Merry Christmas and a Happy New Year, and all the success you certainly so richly deserve.

Very respectfully,

J. C. HART.

La Grande, Ore., Dec. 15, 1915.

Montgomery's Musical Status

To the Editor of *MUSICAL AMERICA*:

My attention has been called to the controversy regarding John Proctor Mills's criticism on your inquiry, "Why is not Montgomery more musical?" and the protest against the same by some of our local musicians, aided by employees of piano dealers, printers, etc. It calls for some defence in Mr. Mills's behalf from his friends.

In the first place, no general denial is made to the article in question. He seems to have trespassed upon the truth regarding the exclusiveness of the so-called music center of this city.

Why is it we have no choral societies or popular musical organizations and choirs as exist in almost all cities and towns of any size in other localities?

Why have not the teachers attempted to broaden the minds of our people?

Why do musicians of note and musical organizations perform here to empty benches?

Mr. Mills struck the keynote when he blamed the parents of the children for their inattention to their musical education. Public recitals for the purpose of exhibiting the talent and proficiency of the pupils are a scarce article here.

Having been raised and educated in Cincinnati, a city noted for its musical reputation, and being a member of many of the organizations there, and a pupil of some of its early noted teachers, I feel perfectly justified in coming to Mr. Mills's defence and asserting that for petty jealousy and exclusiveness this city takes the palm. In examining the list of protestants against Mr. Mills's article, why were not the names of some forty musicians left off a list of which I inclose.

Not until the Shrine Band was organized some seventeen months ago was any attempt made to awaken our citizens to the amount of talent in this city in that line. Although some one in particular made the sneering remark that "Will Hallowell must be an extraordinarily fine leader to bring that lot of Hayseeds to

such a state of proficiency," many of the Hayseeds in question are our best musicians.

Since then there have been organized two bands, a male choir of twenty-one voices, a string orchestra and other minor organizations and we are promised a chorus of one hundred voices for our Christmas tree celebration, Dec. 24.

Probably Mr. Mills's scathing reply to your inquiry may result in better houses for our musical visitors, including the Bostonians, who played to very slim attendance and Mrs. Whallen, who had by actual count thirty-four persons in the house and I have been given to understand one-third of these were "dead-heads." I have known John Proctor Mills for some years, never heard him utter but one unfavorable criticism of anybody or anything before this article and in all my dealings with him have found him an honorable, moral and upright man.

Sincerely yours,

W. C. COOK.

Montgomery, Ala., Dec. 15, 1915.

A Progressive Manager in Reno

To the Editor of *MUSICAL AMERICA*:

Looking over your issue of Dec. 11 I was amused to note that I had given a concert with Tina Lerner in Reno, Nev. Just what part I took on the program is not stated. Miss Lerner did open my series of concerts in Reno on Nov. 16, but she gave her program by herself and took the town by storm. The following day she received her decree of divorce from Louis Bachner. Her wonderful playing may have had some influence on the judge, as he was in the audience.

Maud Powell was my second attraction, Dec. 6, and I expect to present Emilio de Gogorza Feb. 12. There are a large number of music-lovers in Reno, and I hope to present some more of the leading musical celebrities there later in the spring as they come to the Coast.

Very truly yours,

JESSICA COLBERT.

San Francisco, Cal., Dec. 15, 1915.

Finck on Bauer

To the Editor of *MUSICAL AMERICA*:

Has not Mephisto mistaken the point of the sarcasm of Henry T. Finck of the *Evening Post* when he described Harold Bauer as "the Richard Aldrich of the piano?" Didn't Mr. Finck desire to say that just as Mr. Aldrich, the well-known musical critic of the *New York Times*, writes many words without conveying much of a message, so Mr. Bauer plays many notes without conveying much of a message?

Sincerely yours,

R. W. P.

New York, Dec. 20, 1915.

Music on the East Side

To the Editor of *MUSICAL AMERICA*:

Leo Levy's name deserves to be preserved in the annals of New York music for the concerts, which he is arranging for the people of the East Side, and which are given by the Educational Chamber Music Society, founded by him a few years ago, and which belong to the most important musical events which take place in this great city. I write of these concerts while I am still under the spell of what I saw and heard last evening at the Strauss Auditorium of the Educational Alliance, way down on East Broadway, beyond Rutgers Square, a land as unknown to most New Yorkers as the far-distant Russian plains, from which most of the audience and most of the performers in this concert came.

Modest and Jacob Altschuler played the violin and cello, respectively, and combined with Michael Gusikoff, first violin, and Michael Bernstein, second violin. In the "Kreutzer" Sonata Leo Levy himself joined issue with Mr. Gusikoff. What I heard were perfect renderings of the Beethoven Quartet, Op. 18, No. 6, E Flat, the "Kreutzer" Sonata and the Quartet, Op. 95, F Minor.

What I saw was a large hall filled with

mostly young men and women between the ages of eighteen and twenty-five, who simply drank in the divine strains of the great master, and when the "Kreutzer" Sonata had been played, be it chronicled that this audience insisted, after recalling the artists eight times, upon the repetition of at least one movement, and the demand was genuine and was responded to with great pleasure, although the artists had undergone a great strain.

Be it moreover chronicled that the audience at the concert last night was really an overflow from the previous Sunday night, when the same program had been rendered, when tickets at ten cents each were placed on sale for those who could not gain admission.

This is what I saw and heard—but I saw more—I saw into the future, and I beheld a vision of what can be done by such men as Leo Levy, the most distinguished amateur I have ever heard, if they will only apply their ample means and their unusual enthusiasm to the spread of culture, civilization and education which is possible by letting the great master works of music speak to those who are not able to come to our Carnegie Hall and Aeolian Hall and pay the usual price demanded. To stir with the sound of music the souls of the slumbering but awakening masses of laboring people dwelling on the East Side of our city is an endeavor to benefit mankind, an endeavor very worthy of recognition.

Very truly yours,

M. H. HANSON.

New York, Dec. 20, 1915.

They All Come from a Little Stretch in Wisconsin

Dear Mephisto:

Being included in your distinguished "Musings" makes me quite self-conscious about writing your infernal highness. However, your mention of Luella Chilson-Ohrman inspires me to say that a little stretch of fifty miles or so out in Wisconsin has furnished New York with diversion and artistry on several occasions this fall. Edna Ferber of "Emma McChesney" fame comes from Appleton, Wis., as does also Mme. Ohrman. May Peterson did much of her early work in Oshkosh and Arthur Shattuck, the pianist, still lives at Neenah when he is at home.

Very sincerely,

HELEN WALDO.

New York, Dec. 13, 1915.

Appreciation from the Musicians' Club

To the Editor of *MUSICAL AMERICA*:

The Board of Governors of the Musicians' Club of New York desires to thank you for the splendid article concerning the Musicians' Club, which appeared in your edition of Dec. 11.

Very truly yours,

LOUIS R. DRESSLER,

Secretary.

New York, Dec. 16, 1915.

A Reminder from Olden Days

To the Editor of *MUSICAL AMERICA*:

Inclose check for a year's subscription. It may interest you to know that I am the daughter of William Hanrahan, the Providence correspondent of Mr. Freund's paper, as far back as 1879, then called *Music and Drama*. My father desires to let Mr. Freund know that he is still on earth, and is still as much interested in his paper as ever.

Mrs. E. K. McDONALD.

Providence, R. I., Dec. 15, 1915.

Simplicity in Teaching

To the Editor of *MUSICAL AMERICA*:

A recent interview in *MUSICAL AMERICA* entitled, "Simplicity in Piano Teaching," arouses a desire to say a word or two more on this subject.

The article, it seems to me, fails to accentuate one point which was the keynote of the wonderful teaching of Dr. William Mason. That was, the mental aspect of the whole subject of piano playing and of technique.

I had the good fortune to be one of Dr. Mason's pupils. None of my foreign teachers compared with him. The reason, it seems to me, is simple: Dr. Mason looked at the whole subject in its relation to the physical man, as one of analysis and control. He thought out a perfect principle of balance between the positive (tensing) muscles and the negative (relaxing) ones, and he taught his pupils how mentally to control these muscles.

All modern teachers who are interested in raising piano-playing and teaching to a higher level, use the ideas elucidated by Dr. Mason. Balance is the goal, and control and analysis the way. Every artist, architect, educator and parent has this same problem of balance to solve. The mental thing, i. e., listening for beauty of sound, comes first, not last; at least, so Dr. Mason taught. His own tone was rarely beautiful, and it came from his consciousness of beauty, cultivated by listening. But in order to teach others to get this same tone he taught exercises for control of the two sets of muscles—the test of whether these exercises were well done being the sound.

Breithaupt, Busoni, Godowsky, Ganz, Bauer, Gabrilowitsch and Paderewski all insist on beauty of tone, as also did the late Theodor Leschetizky. Teachers less famous sometimes fall by the wayside in that they put the emphasis on the exercise rather than the ultimate goal. First the ideal of a beautiful singing tone, and then the exercises that led to its acquisition—these were Dr. Mason's rule. Not less technique, but a more conscious mental control of the physical man for the purpose of producing beauty of sound—this, it seems to me, was Dr. Mason's ideal.

HARRIET AYER SEYMOUR.

New York, Dec. 9, 1915.

Maurel Not Creator of "Rigoletto"

To the Editor of *MUSICAL AMERICA*:

It is with considerable pleasure, yet with a spirit of humility, that I cross swords with Mr. Sorrentino, the distinguished tenor, but his letter of Dec. 6 relative to Victor Maurel's position among the roster of great baritones demands a reply.

At the mere mention of Maurel's name we doff our hats, and justly so, but evidently Mr. Sorrentino is unaware of the fact that the original discussion was respecting contemporary singers and not those who have long since passed the zenith of their vocal powers. Why conjure with the magic lights of bygone days. Or if we privilege ourselves thusly then I submit Lablache, who, we are told, had a range as high as our present day so-called tenor-baritones, could sing duets with himself, etc.

And how can Mr. Sorrentino anticipate the making of his requisition forcible when he displays such apparent and unwarranted ignorance of facts? The absurdity of stating that Verdi wrote the rôle of "Rigoletto" for Maurel is preposterous, and coming from one standing high in the vocal profession is inexcusable. "Rigoletto" was produced at Venice March 11, 1851, with a baritone named Varesi singing the title rôle, when Victor Maurel was just two years and nine months of age—a rather young and tender youth to create an old father. Why not stretch it more and say "Don Giovanni" (which Maurel stamped with such a personality that he made it a criterion for all aspirants)?

I have endeavored to construe this as a typographical error, but there is nothing that could possibly be substituted for "Rigoletto," so wishing *MUSICAL AMERICA* and the readers of this department a merry Christmas and a prosperous, happy New Year, I am

RAYMOND V. CHAFFEE.

Detroit, Mich., Dec. 11, 1915.

MAX

JACOBS

VIOLINIST CONDUCTOR

THE MAX JACOBS

STRING QUARTET

For Solo and Quartet Engagement

N. Y. Orchestral Society

Address: 9 W. 68th St., New York

Tel. Columbus 3970

A NEW 'CELLO CONCERTO
By

H. SANDRY
will be given for the first time by the 'CELLIST In Recital at Brooklyn Academy of Music
Jan. 3, at 8:15 P.M.
For Tickets apply to Brooklyn Institute of Arts and Sciences.

The Distinguished English Pianist

HERBERT

FRYER

In America Season 1915-16

MASON & HAMLIN PIANO

Management: LOUDON CHARLTON

CARNEGIE HALL, NEW YORK

Mr. Fryer will give a Chopin Recital at Aeolian Hall, New York, on Saturday Afternoon, Jan. 22d, 1916, at 3 o'clock

MUSICAL AMERICA

Published Every Saturday at 505 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
DELBERT L. LOOMIS, Asst. Treas., address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE:
Maurice Rosenfeld,
Correspondent
624 Michigan Boulevard
Telephone Harrison 4383

PHILADELPHIA OFFICE:
Arthur L. Tubbs, Manager
100 Middle City Building
34 So. 17th St.
Telephone, Locust 2749

CINCINNATI OFFICE:
Mrs. Lewis Hillhouse,
of the Cincinnati "Times Star"
1542 St. Leger Place

SAN FRANCISCO:
Thomas Nunan,
San Francisco "Examiner"

BOSTON OFFICE:
Wendell H. Luce, Manager
Olin Downes of the Boston
"Post", special correspondent,
Room 1011, 120 Boylston Street
Telephone 570 Oxford

ALBANY, N. Y., W. A. Hoffman,
6 Oak St.
ATLANTA, GA., Linton K.
Starr, Atlanta "Journal."
BALTIMORE, MD., Franz C.
Bornschein, 708 East 20th St.
BROOKLYN, N. Y., George C.
Turner, 4 West 29th St., Man-
hattan.
BUFFALO, N. Y., Frances Helen
Humphrey, 199 Allen St.
CLEVELAND, O., Mrs. Alice
Bradley, 2081 East 36th St.
COLUMBUS, O., Ella May
Smith, 60 Jefferson Ave.
DALLAS, TEX., Earle D. Beh-
renda, Bush Temple.
DENVER, COL., John C. Wil-
cox, Wolfe Hall.
DES MOINES, IA., George F.
Ogden, 1724 22nd St.
DETROIT, MICH., Dr. Earl C.
Barkley, 703 Gas Office Bldg.
DULUTH, MINN., Gustav Flaen-
ten, 405 E. Superior St.
HARTFORD, CONN., Thomas E.
Couch, 315 Conn. Mutual Bldg.
HOUSTON, TEX., Mrs. Willie
Hutcherson, Houston "Post."
INDIANAPOLIS, IND., Pauline
Schellschmidt, 1226 So. Ala-
bama Street.
KANSAS CITY, MO., Mrs.
Maude R. MacDonald, 16 W.
34th St.
LOS ANGELES, CAL., W. F.
Cates, 1466 West 49th St.
LOUISVILLE, KY., Harvey W.
Peake, New Albany, Ind.
MILWAUKEE, WIS., Justin E.
McCarthy, 3318 Clybourn St.
MONTREAL, CAN., E. Stanley
Gardner, 7 Gladstone Ave.,
Westmount.
NASHVILLE, TENN., Elizabeth
Elliott, 704 Demonbreun St.

NEW ORLEANS, LA., David B.
Fischer, 1122 Jackson Ave.
OMAHA, NEB., Edith L. Wag-
ner, 12 Mason Apartments.
PITTSBURGH, PA., E. C. Sykes,
"Chronicle Telegraph."
PORTLAND, ME., Alfred Brink-
ler, 104 Park St.
PORTLAND, ORE., Helena
Clarke, 715 Johnson St.
PROVIDENCE, R. I., Gilbert
F. Haywood, care of "The
Journal."
RICHMOND, VA., Wm. G. Ow-
ens, care of "News Leader."
ROCHESTER, N. Y., Mrs. Mary
Ertz Will, 163 Saratoga St.
SALT LAKE CITY, UTAH, Zora
A. Shaw, 849 E. 2nd St.
SAN ANTONIO, TEX., Mrs.
Clara D. Madison, 116 W. El-
mira St.
SEATTLE, WASH., Mrs. W. W.
Griggs, 1522-25th Ave.
SPOKANE, WASH., Margaret
Serruys, E. 1630 8th Ave.
SPRINGFIELD, MASS., T. H.
Parker, care of "The Union."
ST. LOUIS, Herbert W. Cost,
Third National Bank Bldg.
ST. PAUL & MINNEAPOLIS,
MINN., Mrs. Warren S. Briggs,
117 Mackubin St., St. Paul.
SYRACUSE, N. Y., Laura Van
Kuran, 615 James St.
TORONTO, CAN., Sada M. Mac-
Nab, 32 Macdonnell Ave.
WASHINGTON, D. C., Willard
Howe, 1230 Quincy Street,
Brookland, D. C.
WICHITA, KAN., Kathrina El-
liott, 514 Winnie Building.
WORCESTER, MASS., Ralph
W. Perry, care of "The Worces-
ter Telegram."

EUROPEAN OFFICES

BERLIN
O. P. JACOB, Manager,
Neue Winterfeldstrasse 30, Berlin W., Germany. Cable Address,
Muamer. Telephone, Amt Kurfuerst 6085

DRESDEN
Anna Ingman, Franklin St. 20
VIENNA
Addie Funk,
Ploosgasse 6, Vienna IV

MUNICH, GERMANY
Jacques Mayer
Prinz Ludwig Strasse 8

MILTON WEIL - Business Manager

SUBSCRIPTION

For One Year (including Postage)	-	-	-	\$2.00
Canada (including Postage)	-	-	-	3.00
Foreign (including Postage)	-	-	-	3.00
Single Copies	-	-	-	.10

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

New York, December 25, 1915

ANNOUNCEMENT

At the annual meeting of the Musical America Company the directors decided to raise the rate of advertising commencing Jan. 1, 1916. This action was made imperative by the great increase in the circulation of the paper during the past twelve months, and the serious increase in the cost of production.

New York, Dec. 15, 1915.

ALGERNON ST. JOHN-BRENON

The passing of Algernon St. John-Brenon removes from the New York field the first of the present generation of music critics. Yet Mr. Brenon died a comparatively young man, his work far from completed. A unique figure in his sphere he will be grievously missed.

Even persons who set no great store by many of his verdicts on operatic topics (though nominally "music critic" of the *Morning Telegraph*, he refrained from comment on concert activities except to paint an occasional satiric word picture devoid of technical considerations) will keenly regret the loss of those trenchant articles put forth under his name. For Mr. Brenon was always a delight to read. His appeal was primarily to the person of highly cultivated sensibilities. Yet with a cleverness that amounted to genius, he contrived to engage the hearty interest of the musically untutored layman. Possessed of a wit that scintillated gaily even when most crisp and caustically mordant, he knew perfectly how to dispense his amazing erudition in a way that never bore the impress of pedantry. Furthermore, the literary value of even his least pretentious notices stood invariably high. Polish of style and felicity of diction characterized his writings, together with a careful sense of form and proportion.

Mr. Brenon was an accomplished linguist and a classical scholar of profound attainments. He wrote authoritatively of the drama and of much else. It cannot be denied that many persons deplored a certain cynicism which tinged his work and rendered him impervious to sundry spiritual phases of art when cloaked in a form of elaborate symbolism—as witness his failure to grasp the deeper significance of "Parsifal," of which work he always made unseemly mockery. But, all told, he was a personality of true distinction, one whose disappearance leaves a void not easily to be filled.

MUSICAL EMANCIPATION

MUSICAL AMERICA last week gave excerpts from an article by Leo Ornstein in the *Musical Observer*, entitled "How My Music Should Be Played and Sung."

The basis on which his music is constructed, Mr. Ornstein says, is "very foreign indeed to the established rules of music." He also queries, "Why must a composer labor under the handicap of any formula whatever?" and states that "by becoming thoroughly free from any theories whatever," he does not mean that the composer should lose the sense of the material he is employing.

It is true, no doubt, that "rules," "formulas" and "theories" have played a large part in the retardation of creative progress in art. We find the greatest of composers falling into pet formulas and theories, even where such composers have, in the main, been the shatterers of the formulas of a previous age. And their weak imitators are worse sinners in this respect.

A little reflection makes us realize that rules, formulas and theories are not the only things in the great existing music of the past that one can depart from. It is quite as possible to depart from the eternal principles of beauty and truth, which are embodied in those works. To ignore this essential and higher element in the great music of all times, to regard it not as the bearer of light, not as the torch-bearer that it is, but to unload upon it only the stigma of its formulas, to make it only the unbeautiful shoulderer of its rules or theories, is, to say the least, but a half view of a great matter.

When a composer makes such an implication in regard to the musical art of the past, and makes the further implication that his own work is emancipated from such a condition, the burden of proof, and not a light one, falls upon himself.

In becoming free of the husks of the art embodiments of the past, the artist has a high responsibility of understanding and maintaining those unalterable principles which made the earlier work great.

THE MYSTERIOUS DVORSKY

The mysterious composer, Dvorsky, remains just about as mysterious after Josef Hofmann gets through telling about him, as he did in last week's MUSICAL AMERICA.

It is a curious psychological fact that certain events, and not necessarily great or important ones, carry with them from the first an atmosphere of mystery. The present would seem to be one of that sort, even with Mr. Hofmann's explanation.

It is in itself a singular circumstance that a wholly unknown composer in another continent should tentatively send over some little manuscripts to an artist in another country, and at once find himself in print and advertised. Such a thing, however, is not beyond the bounds of possibility; but there is no getting away from the fact that it is strange.

If Dvorsky had become enough of an artist in composition to command the attention of great pianists, why has he not been heard from in his own locality? The war again might explain that.

Little as one would think of doubting Mr. Hofmann's story, it is quite probable that the mysterious Dvorsky will remain mysterious until somebody hauls him out into the open in flesh and blood.

PERSONALITIES



May Peterson As "Manon"

May Peterson, the young soprano, whose recent New York debut made a most favorable impression, has been associated with the title rôle of "Manon" ever since she made her debut in the Massenet opera at Vichy. Miss Peterson will appear as soloist on Saturday afternoon, Jan. 15, at the first of two concerts for young people which the New York Philharmonic Society, Josef Stransky, conductor, will give in Æolian Hall.

Caruso—At a Broadway art sale last week, Enrico Caruso was the purchaser of seven antique watches of much value. He paid \$400 for a Louis XVI. enameled gold watch enriched with pearls.

Dippel—The title of the next operetta which Andreas Dippel will produce is "Her Highness Waltzes." It is by Leo Ascher and has been sung in German for several weeks at the Irving Place Theater, New York. Mr. Dippel's production in English will be made early in the new year.

De Luca—Giuseppe de Luca, the Metropolitan Opera's new Italian baritone, is undergoing instruction in English from two teachers. "Sometimes I study English half the night," he told a *Herald* interviewer, "for I must learn to speak to the charming women I have met here. Ah, but they are fascinating!"

Granados—Among the decorations that have been bestowed upon Enrique Granados, composer of "Goyescas," are the Order of Charles III, given him by Queen Maria Christina of Spain, and the Order of Alfonso XII, from the King. President Poincaré of France made him a Chevalier of the Legion of Honor and gave him the decoration of the Palms.

De Segura—The Mirror Films, Inc., has purchased a six-reel scenario called "The Sin of Napoleon," from one of its own vice-presidents and directors, André de Segura, of the Metropolitan Opera Company. It was written in collaboration with Mme. Maria de Sarlabous and relates of what is said to be an unknown, but historically correct, incident in the life of the great Corsican.

Frisch—Povla Frisch likes singing to American audiences. "I have never seen a public like the American public," she said to a recent interviewer. "I think you Americans wonderful. The French, maybe, are more refined; they have been at it longer, but the Americans, so eager, so quiet as a mouse, oh, they know the music. I have never known such delight in singing as there is in America."

Murphy—Lambert Murphy, the tenor, whose spare moments are devoted to the autumn season to hunting big game on Long Island, is temporarily disqualified from indulging in that sport through an accident which took place while hunting wild ducks a short time since. An explosion of the gun barrel left his hand badly lacerated. His concerts are going on as usual, but Mr. Murphy has forewarned duck-hunting for the immediate present.

Bennèche—Frida Bennèche, the American coloratura soprano, who returned to America last year through European war conditions, became recognized as a Bach and Handel interpreter through her work with a company of artists whom Professor Siefert of Berlin, the eminent Bach and Handel critic, sent out on a concert tour of Denmark and Sweden to give concerts of the works of these composers. Professor Siefert himself accompanied the group as spinet player and coach. Mme. Bennèche was the only American member of the company, and her singing of two Handel arias and the Bach "Kaffe Kantata" won her the warmest commendation. Mme. Bennèche is engaging in concert and recital work in America until she can return to her interrupted engagements.



—Photo © by Nunzio Fayana, N. Y.

LEOPOLD GODOWSKY

ET
 the
 any
 rren
 niles
 hen
 lumn

To
 ho wa
 e Ne
 at.

"Jible
 ted."
 "Wha
 "He's
 ik wh

At J
 night
 nor v
 e of
 "Sur
 's sid

"Whi
 th t
 estra
 arrère
 ld ce
 at the
 light,
 the s
 tentiv
 rehear
 on.
 hears
 "After
 as abo
 nen h
 re, I
 wait
 "Mus
 eu!"

Anna
 rself?
 Bella-
 ines'
 "—To

Caruso
 rpreter
 arning
 harlie
 "the
 erimée
 ressier

Our
 on, is
 r talk
 end of
 at he
 ne of

"It's
 "For

They
 ractice
 ay she
 nment
 sted
 ayer f
 What
 ore fo

As to
 verse
 ews lis
 Attendi

Why
 pital p

There
 no was

N

CH

POINT and COUNTERPOINT

ET "Point and Counterpoint" here pay its humble tribute to the wit the late Algernon St. John-Brenon, any of whose amusing comments on current musical events have brought smiles to MUSICAL AMERICA readers when reproduced in these contrapuntal columns.

* * *

To the darkest dungeon with Otto, who wants to know if Benisch, who leads the New York police band, has a good at.

* * *

"Jiblets is having his wife's voice cultivated." "What's the idea?" "He's found a teacher who won't let her talk while she's taking lessons."

* * *

At John McCormack's concert for the nights of Columbus (when the famous nor was announced to be indisposed) one of his feminine hearers exclaimed: "Sure, if he can sing like that when he's sick, what'll he do when he's well!"

* * *

"While I was rehearsing my solos with the New York Symphony Orchestra some time ago," said George Barrère the other day, "Mr. Damrosch told certain members of the orchestra at they might leave. To my surprised light, I saw them file in a large body the seats in the auditorium, listening tentatively to me. 'Here,' thought I, as rehearsed, 'is real brotherly appreciation. These colleagues hearing me hearse! Ah, it is wonderful!'"

"Afterward I met the manager and as about to express to him my thanks, when he sighed, saying, 'My dear Barrère, I was long, but those men just had wait to get the money I owed them.'" "Musical appreciation? Ah, mon dieu!" laughed Barrère.

* * *

Anna—"Did she make a bad record for herself?" Bella—"Yes, and all the 'talking machines' of the neighborhood are repeating"—Town Topics.

* * *

Caruso, Muratore, and all other famous interpreters of Don José in "Carmen," take warning! You are about to be supplanted. Charlie Chaplin is going to "take a fall out" the character in a film burlesque of the erimée story. Suppose they'll have Marie Dressler as Carmen.

* * *

Our "Laddie," aged three and a fraction, is very fond of some of the popular talking machine records, and equally fond of certain Sunday school hymns, and he has a way of mixing the two. One of his latest combinations runs:

"It's a long, long way to Tipperary, For the Bible tells me so."

* * *

They say that Sophie Menter used to practice upon a dumb keyboard. One day she was practicing, when a high governmental official called. The man desired music. He watched the silent player for a few moments, and then said: "What a pity the composers don't write more for that instrument."

* * *

As to "our idea of a good time" (with verse English) the Milwaukee Daily News lists this among the possibilities:

Attending a students' recital. Why not adopt this as a substitute for physical punishment?

* * *

There's a certain European composer who was so sure of the success of his

newest opera that he promised each of the orchestral players a wine supper after the première.

To his consternation the opera was a complete fiasco, and was all but hissed off the stage. After the final curtain the composer went into the orchestra pit to collect some of the parts and there he found seated a solitary musician—one of the trumpeters.

"Well, my good man," the composer inquired, "what can I do for you?"

The musician looked up at him earnestly and replied significantly: "I liked it."

* * *

Pedagogs may not approve of the first definition given below (the two being taken from the "ad" of a rubber heel concern in the Carnegie Hall program):

Counterpoint

—The art of adding value to a given melody.

O'Sullivanizing

—The skill of adding comfort to a given value.

Be that as it may, "Point and Counterpoint" will be satisfied if it adds value to a given quip.

* * *

Apropos of "Opera in English":

Sing a song of front seats, fiddles start to whine;
Four-and-twenty chorus girls standing in a line.
When the show is opened they all begin to sing,
And not a person in the house can understand a thing.

—Kansas City "Journal."

* * *

A friend of Marguerite Grouleff, who conducts the music page in the Muncie Press, tells how she once attended a service in a fine Philadelphia church, when the choir—a quartet—sang an anthem beginning with these words: "I'm a pill." These inspiring words were repeated dramatically by each voice, after which the sentence was completed by the whole choir: "I'm a pillar in the House of the Lord."

* * *

"One of my daughters has tonsillitis," exclaimed Mr. Groucher, "and the other has sprained her wrist."

"That's hard luck." "Yes. Nothing seems to work out the way it ought to. The girl who sprained her wrist sings, and the one with a sore throat plays the piano."

* * *

Music Teacher—"Why don't you pause there? Don't you see that it's marked rest?"

Pupil—"Yes, teacher, but I aren't tired."—The "Violin World."

* * *

"My daughter is somewhat disappointed in Mozart."

"What's the trouble?"

"She has been looking through his compositions for a good one-step."—Louisville "Courier-Journal."

Dedicate New Organ in Newark Church

NEWARK, N. J., Dec. 20.—Last Sunday night the new organ in the Church of Our Lady of Mount Carmel was dedicated. The soloists were L. Carroll Beckel, organist; Madeleine Borschnek, mezzo-soprano; Luigi Spada, violinist; Signor G. Martino, bass; Leda Errara, soprano; E. Sachetti, tenor. The choir of the church assisted. The Rev. F. Auriemma also sang two baritone solos.

THE WEBER

THE human voice at its best is the very height of perfection in musical tone production. To equal this wonderful quality is the ideal of makers of musical instruments.

Of course the character of a piano tone cannot be absolutely vocal. But the inspiring beauty of the Weber tone can only be compared with the perfection of the voice of a Caruso or a Melba.

There is a wonderful evenness of scale, a volume that is astounding—a vibrant, magnetic, appealing quality. And the rich, sonorous notes breathe forth from the instrument with the smoothness and freedom of organ tones.

Certainly the beauty and perfection of the Weber "voice" is unequalled in present-day piano making art.

THE WEBER PIANO COMPANY AEOLIAN HALL

29-31-33 West 42nd St., New York City

KANSAS CITY HEARS RESIDENT MUSICIANS

Shastacs Appear in Sonata Recital—Audience of 9000 Attends "Pop" Concert

KANSAS CITY, Mo., Dec. 15.—A discriminating audience gathered in Drexel Hall Friday evening to hear the sonata recital given by Mr. and Mrs. Henri Shastac, violinists, and Blanche Best, pianist. The excellence of the program and the finished manner in which it was given was a rare treat to the true music-lovers of the community. The program embraced the César Franck Sonata, Beethoven's "Kreutzer Sonata" and the Handel sonata for two violins and piano. Mr. Shastac is a newcomer to Kansas City, but has established himself in the highest esteem of those who have heard him. He has brilliancy of technique and his interpretations are invariably artistic. Mrs. Shastac is also a musician of high attainment and was heard to advantage in the Handel number. The recital was Miss Best's début as a professional musician and she acquitted herself with honors, giving a scholarly reading of the three sonatas.

The second "Pop" concert by the Kansas City Symphony Orchestra was given on Sunday afternoon in Convention Hall and was enjoyed by an audience of 9000. A chorus of 550 voices, under the baton of Earl Rosenberg, sang "Be Not Afraid," from "Elijah," and "The Heavens Are Telling," from "Creation." Mrs. Wallace Robinson's beautiful soprano voice was heard in Gounod's "Ave Maria." Paul Lawless, tenor, and Charles Cease, basso, assisted in a trio.

The Philharmonic String Quartet gave a pleasing program at its first concert on Thursday evening before an appreciative audience. The members are Margaret Fowler Forbes and Alice Brown Street, violinists; Sol Alberti, cellist, and Dr. Weber, viola.

Stanley Norvell, a young bass, who has been prominent in church and concert singing, gave his farewell recital on Tuesday evening before leaving for further study in New York. Mr. Norvell displayed a voice of pleasing quality and full tone. He was ably assisted by Edna Forsythe, soprano; Elizabeth Blish Brookfield, contralto; Paul Batty, tenor, and Clarence Sears, pianist.

Charles Cease, baritone, completed, on Wednesday afternoon, a series of five programs devoted to American composers. These were given by Mr. Cease, some of his advanced pupils in solos and his chorus of sixty pupils. Geneve Lichtenwalter, several of whose compositions were represented, played piano solos.

M. R. M.

Penelope Davies Sings in Program of Plantation Life

Penelope Davies, the New York mezzo-soprano, assisted Mrs. Martha S. Gielow in a program of old plantation songs and stories at the Hotel McAlpin, New York, on the afternoon of Dec. 15. Mrs. Gielow gave an extremely dramatic reading of stories of the "Old Mammy" of slavery days. With a voice of much beauty and charm, Miss Davies sang "Old Folks at Home" and "Old Kentucky Home," by Foster, and as an encore offered "Dixie," which was heartily received by the large assemblage. The accompaniments were played in an able manner by J. A. Jolas.

MADAME EDVINA

Prima Donna Soprano

CHICAGO OPERA COMPANY

ROYAL OPERA COVENT GARDEN

Available for Concert Engagements after January 15th, and for Festival Appearances in April and May

Address all enquiries to
EDWARD W. LOWREY
Personal Representative
693 Madison Avenue. NEW YORK

PAUL ALTHOUSE TENOR

Metropolitan Opera Company



8 Fall Engagements 8 Notices of his SUCCESS

Schenectady, Sept. 29th
Troy, Sept. 30th
Worcester, Oct. 7th, 8th
Evanston, Ill., Oct. 19th
Huntington, W. Va., Oct. 29th
Chicago, Oct. 31st
Iowa City, Nov. 2d
Reading, Nov. 4th

KNICKERBOCKER PRESS:
A master of technique and emotional effect.

TROY TIMES:
His ringing high notes were stirring.

WORCESTER EVENING POST:
To Paul Althouse, who has a magnificently trained and beautiful voice, fell some exceedingly difficult tasks that were performed exquisitely.

NORTH SHORE REVIEW, EVANSTON, ILL.:
The care with which this conscientious vocalist works out his effects is a revelation to all who are interested in technique as an ally of flawless tone production.

HUNTINGTON PRESS:
Thrilling effect upon the audience * * * remarkably beautiful and robust voice and intensely dramatic personality.

CHICAGO EVENING POST (KARLETON HACKETT):
Paul Althouse is knocking loudly and insistently for admittance to the seats of the mighty, and if he keeps on singing as he did yesterday they will have to let him in.

IOWA CITY DAILY PRESS:
A voice unusually clear, rich and full, and superbly robust.

READING NEWS-TIMES:
His rich voice was nearer perfection than ever.

Dates in the Fall 1915
Before the Opera Season

MANAGEMENT:
HAENSEL & JONES
Aeolian Hall New York

WAGNER AFTERNOON BY ARENS ORCHESTRA

Kathleen Howard and Greenfeld
Able Soloists of People's
Symphony

Franz X. Arens added converts to the cult of "perfect Wagnerites" on Dec. 19 when he gave an afternoon of Wagner works in the program of the People's Symphony Concerts at Carnegie Hall, New York. Kathleen Howard, the American contralto, formerly of the Century Opera and more recently of the "Fairyl-land" cast, was a soloist, along with Albert Greenfeld, violinist, and both soloists and orchestra received markedly warm appreciation from the audience. The program was as follows:

Overture, "Rienzi"; Adriano's Aria from "Rienzi," Miss Howard; Overture, "Flying Dutchman"; Good Friday Spell, from "Parsifal," arranged for orchestra and violin by Wilhelmj, Mr. Greenfeld; Overture, "Tannhäuser"; "Waltraute's Erzählung," from "Die Götterdämmerung," Miss Howard; "Träume" (Dreams), Song arranged for small orchestra; "Ride of the Valkyries."

The work of the orchestra under Mr. Arens carried on the advance in artistry which the organization has made during the year. The "Flying Dutchman" Overture was played with particular incisiveness, with the themes sharply enunciated. Admirable, in a different style, was the delicate performance of the Wagner song, while the "Valkyries' Ride" was achieved with abounding spirit.

Miss Howard increased her hold upon one's admiration by her satisfying delivery of the "Gerechter Gott" and of the Waltraute narrative, giving these authoritatively and with fine command of vocal style as applied to the Wagner dramas. She was incessantly recalled, as was Mr. Greenfeld, who displayed a finely moulded tone and careful restraint in the "Parsifal" music. K. S. C.

Linden and Greta Torpadie Open Operetta Series

The season of opera comique, which the Music League of America is giving at the Princess Theater, New York, for the benefit of several war charities, opened auspiciously on Tuesday afternoon, Dec. 14. The operettas presented were "Bruderlein Fein" (The Wedding Day), in English, by Leo Fall, and "Mam'zelle Mariette," in French, by Emile Bourgeois, and were sung by Greta Torpadie, Einar Linden and Signe Hagensen. Mr. Linden sings in these operettas, he produces them, supervises

the making and painting of the scenery, the staging and directs the other singers. His own operetta, "Le Jardinier," is to be performed shortly at the Princess for the first time on any stage.

Organist Biggs to Play Native Works in Brooklyn Recitals

An interesting series of free organ recitals has been announced for Monday evenings in January by Richard Keys Biggs at St. Ann's Church-on-the-Heights, Brooklyn. Mr. Biggs will perform many masterpieces of the organ literature, and will also present a large number of American works by such composers as Oscar Schminke, Gordon Balch Nevin, Roland Diggle, Charles Wakefield Cadman, James R. Gillette, Horatio Parker, Chester Beebe, Bruno Huhn, James H. Rogers, H. J. Stewart and R. S. Staughton. His programs also include a number of his own transcriptions and original "Sunset Meditation," which has just been published.

Bispham Resumes Tour on Christmas

David Bispham having discontinued presenting his Beethoven play for the time immediately preceding the holidays, resumes his tour at Springfield, Ill., on Christmas Day. The cities to be visited in the last week of the year are Galesburg, Davenport, Monmouth, Kewanee and Peoria. The second week of the tour will include other cities to be announced later, ending with a performance in St. Louis on Jan. 8, under the auspices of the Liederkrantz. On this tour the tenor will be Almon Knowles, who has had much experience upon the light opera stage and not only sings beautifully but acts with great spirit. Mr. Bispham will upon all possible occasions appear in theaters rather than in concert rooms. Many of his dates being filled under the auspices of well known musical clubs.

Miss Los Kamp and Judson House Triumph in Kingston Concert

KINGSTON, N. Y., Dec. 20.—The recent appearance of Virginia Los Kamp, contralto, and Judson House, tenor, in Association Hall, at the first concert appearance of the Rondout Presbyterian Church choir, evoked considerable interest. They are known to be Miller Vocal Art Science pupils of Adelaide Gescheidt, and the work of both demonstrated that their naturally good voices had received intelligent cultivation. Considerable applause was their reward after singing a number of solos and duets. Ethel Watson Usher accompanied them well. Ford Hummel, violinist, of this city, performed with his customary excellence. The choir also acquitted itself creditably.

ARTISTIC SINGING BY FRANCIS ROGERS

Distinguished Baritone Presents
Unhackneyed Numbers in
New York Recital

At his song recital at the Punch and Judy Theater, New York, on Dec. 14, Francis Rogers, the distinguished American baritone, offered the following program:

"Sorge infausta" ("Orlando"), Handel; "Per la Gloria," Bononcini; "La Vezzosa Pastorella," Bruni; "Pastorale," Seventeenth Century French; "L'Esperto Nocchiolo," Bononcini; "Busslied," Beethoven; "Post im Walde," Weingartner; "Liebstrum," Liszt; "Der Sandtrager" (Carmen Sylva), Bunge; "Nanny," Paladilhe "Desir d'Amour," Saint-Saëns; "Visione Veneziana," Brogi; "Ninon" (De Musset), Tosti; "Les Deux Amours," Johns; "So Sweet is She," Old English; "Christmas Song," Old French; "The Day Is No More" (Tagore), Carpenter; "The Old Dandy," Hermann; "Clowns' Serenade," Luckstone; "Onaway, Awake!" Cowen.

It is late in the day to dilate upon the finish and distinction of Mr. Rogers's art, of the intelligence and fine taste shown in his delivery of every number. On this occasion his voice was at its best, and his audience consequently was regaled with an impeccable exhibition of interpretative artistry. The unconventionality of his program gave further cause for satisfaction.

Mr. Rogers emerged successfully from the exacting ordeal of Handel's "Sorge, infausta." It is perhaps the most florid of Handelian arias having been written originally for Handel's favorite basso, Montagnana. The American artist's ready vocal technique and flexibility made light of the difficulties of the piece. The audience redemanded the "Pastorale," Weingartner's "Post im Walde," the "Visione Veneziana," the "Clown's Serenade" and "The Old Dandy," for which the singer has supplied his own English translation.

Isidore Luckstone accompanied admirably.

Schenectady Students to Sing "Martha" at May Festival

SCHENECTADY, N. Y., Dec. 21.—The annual concert of the Schenectady High School will be given in May, and a festival chorus of 300 students is being selected by Inez Field Damon, supervisor of music. The opera "Martha" will be given, with the solo parts sung by assisting artists. The chorus will be assisted by the school orchestra of twenty-five musicians. W. A. H.

ROSE WOLF Assistant for the past 15 years to the late RAFAEL JOSEFFY ...TEACHER OF PIANO...

Hours for Consultation Tuesdays and Fridays, 2 to 4 P. M.
Address all mail to Box 39, Station D, N. Y. City.

Studio No. 8, Steinway Hall, 109 East 14th Street, New York
Telephone: Stuyvesant 4595

"Master-spirits among interpreters"
H. E. Krehbiel in the New York Tribune

THE KNEISEL QUARTET

FRANZ KNEISEL, First Violin
HANS LETZ, Second Violin
LOUIS SVECENSKI, Viola
WILLEM WILLEKE, Violoncello
Inquiries to MISS HELEN LOVE, Secretary, 1 West 34th St., New York



MARTHA WILLISTON SOPRANO

Available for Concert
Recital :: Oratorio

Management: Antonia Sawyer, Aeolian Hall, New York

Opera Too Artificial And Immoral To Become A National Institution

Such Is the Contention of Percy Hemus, Who Would Have the Pageant, Instead, Cultivated as a Characteristic American Art Form—Money Spent on Opera Might Well Be Used to Endow Our Creative Artists, Says Baritone—Many Concert Artists Fail Because They Do Not "Deliver a Message"

WERE one to search through the length and breadth of this country for an individual who believed in the twentieth century theory of "going after what one desires to get" it would be impossible to find a more ardent exponent of the idea than is Percy Hemus.

The return to the East a few years ago of this American baritone, was followed soon after by a recital at Æolian Hall in New York where the singer devoted his program to the compositions of a few American composers. Though only a few years back his announcement of the plan caused much surprise. Music-lovers wanted to know whether Mr. Hemus was making a "grand-stand play," others pronounced the plan as madness. Had Mr. Hemus forgotten that there were song classics? Had he during his Western sojourn eliminated from his repertoire the songs of the masters? Such were the conjectures.

Mr. Hemus's success in his first all-American program at Æolian Hall, led to a second recital the following Autumn in the same place, and this year to an all-American program before an enthusiastic audience at Carnegie Hall. The idea had grown; a large hall was necessary, for there were thousands, instead of hundreds, who wished to hear what the baritone had to offer.

Results of Plan and Thought

Mr. Hemus is an example of what may be achieved through the medium of plan, order and thought in our present day life. I talked with him one day last week at his studios in Thirty-fourth Street and I became more convinced than I had ever been that the man was a thinker. Mr. Hemus has not forgotten the masters of other days in his championing the American creative musician. On his piano, when I called on him, was a score of Handel's "Messiah." I learned



Percy Hemus, Noted Baritone, Who Is Doing a Great Work for the Native Composer. On the Left, Gladys Craven, Who Officiates as Accompanist in His Recitals



that he was going over it, for he is to be one of the soloists in the performance of the old masterpiece with the Oratorio Society of Newark on Dec. 29.

"They call the spirit get-at-it-ness, and lots of other things too," said the singer, "I've always had it." He related a story which is typical. As a small boy in California he had heard many persons speak of snow. But as snow is rare in that sunny climate he had never seen any. One day he saw something on top of a freight car which attracted his attention. Up he climbed, a lad of seven years, and got himself some snow, which had fallen on the car as it passed through some other State, and had not yet melted.

"This American idea is neither an outcome of the war with me, nor is it a new thing," remarked Mr. Hemus. "Here is a clipping from the Topeka Journal, reprinted from the New York Press, as far back as June, 1901, in which you will see that I stated in an interview that my ambition was to be a great American singer, taught in America by Americans. How did I decide on the matter of singing American songs?"

Work for American Songs

"Well, in my first days as a public singer I sang in the original foreign languages. I found soon that too few of the persons in my audiences understood what the songs were about. I have always had the desire to feel when I got up to sing that I was delivering a message. How could I deliver a message in a foreign language to persons, 95 per cent of whom understood only English? So I set to work finding translations for the songs of the masters. But there was a prejudice against singing translations of poems conceived in other tongues. This led me to investigate what we had at home. And I found a vast literature of songs, virtually unknown. There were some American songs being used

by our concert-singers then, but nearly all the singers used the same songs.

"I set myself the task—and it has been a hard one, too—of seriously investigating the American song literature. I found treasures; and when I found them I sang them, irrespective of whether they were published recently or ten years ago. That makes no difference with me. My singing American songs is neither a charity to native composers, nor a fad. It is the result of a firm conviction in their merits. And here let me say a word about translations. A good translation is something that should not be objected to.

"Everybody Knows" a Fallacy

"Is it not true that many of the greatest things in the world are translated. As examples take the Bible, most of the big works of philosophic thought, Rousseau, Voltaire, Kant, Hegel; have they not come down to the various nations of the world in translated form? I realize of course that there are things which almost defy translation. These can be avoided. But take Schubert's setting of Goethe's "Erlkönig": You will tell me that there is no need of singing it in English and advance the argument that 'everybody knows' the story of the Erlking. I tell you that you are wrong. Out in the country there aren't two out of fifty persons who know it. The idea 'everybody knows' is one of these broad assumptions that keeps people from doing the things that they ought to do to help others understand."

Conditions in the concert field interest this singer and he is indignant at the attitude taken by many of his colleagues toward it. Assailing the existing methods of launching concerts he said: "The men in the vocal profession to-day should realize that the public is not to blame for the condition that makes it necessary for the women interested in musical art in the different towns to go and solicit an audience's presence for a concert that

they are to give. Nor for a local manager's being obliged to go and raise a subscription to cover losses of the concert. The trouble is that most of these singers offer something that the public doesn't want and then wonder why audiences don't come. Get your audience there by having a message to give them; don't have them come because they were subpoenaed!"

Identified with Our Songs

Mr. Hemus's aim is to be as closely identified with American song as far as the large public is concerned as is Caruso with Italian and John McCormack with Irish song. He is an ardent worker and if you talk with him you will find that he is one of those men who attain what they set as their goal.

In these days of pro and anti in music it was not surprising to find Mr. Hemus an anti. But nationality did not enter into his feeling here; it was art. "You hear a lot about the moves certain bodies of men are making to establish a chain of national opera houses throughout this country. They are trying to interest the government in it. I am against it, for ethical and moral reasons. The American public, is, I feel, too intelligent to allow the fostering of this most artificial form of music.

"Then too, the stories of 'Carmen,' 'Tosca,' 'The Jewels of the Madonna.' Are they not harmful? Surely we can devote our interest to the perpetuating of something more uplifting than these disgusting, immoral operas, which hurt our youth and make for evil. The two-for-five-cent novel was taken from the small boy and obscene literature has been excluded from the mails years ago. From the standpoint of morals I put these operas in the same class. In Europe the governments of the countries have been forcing opera on the people for years. Will you tell me what they have added to the culture of the nations? Enough money is spent on opera to-day in this country to endow a dozen of our best creative artists, in music, literature and the pictorial arts, and allow them to work, free from financial cares, for the the rest of their lives producing real art.

"There must be something to replace it? Well, why not the pageant, several of which have been notably successful in the last few years? In these pageants it is possible to illustrate in word and tone the history of the community where the pageant is given. The entire country, from Maine to California, is the field that the pageant offers. And with proper support it can develop until the day comes when it will establish itself as a typical American art-form."

A. WALTER KRAMER.

Meta Reddish Recital Feature of Warren Club's Anniversary

Meta Reddish, the soprano, has been engaged to give a song recital in Warren, Pa., Jan. 20. The recital is one of a series of three being given in January by the Philomel Club of Warren to celebrate the society's twenty-fifth anniversary. During the first week in February Miss Reddish will give a recital in Rochester, N. Y., and on Feb. 10 she appears at the Lyric Theater, Allentown, Pa. In all three engagements, the gifted singer will be assisted by Roscoe Possell, flautist, and Claude Reddish, accompanist.

Katharine Goodson's Second New York Recital

For her second recital in Æolian Hall, Thursday afternoon, Jan. 6, Katharine Goodson, the English pianist, will give an entire Sonata program. It will include the Mozart Sonata in A Major, the C Sharp Minor Sonata by Beethoven, the Brahms F. Minor Sonata, Op. 5, and the Beethoven A Flat Sonata.

The Tragedy of a Tin Soldier \$1.25

A new characteristic Suite for the Organ by

Gordon Balch Nevin

Composer of the popular Scherzo
Will o' the Wisp

Clayton F. Summy Co.

Publishers

64 E. Van Buren Street, Chicago

Octave Dua

TENOR—CHICAGO OPERA COMPANY

Joint Concerts with the Celebrated Emmy Destinn.

Management Ottokar Bartik, 370 Lexington Ave., New York.

HENRY PARSONS—Distinguished English Tenor
ROBERT GOTTSCHALK—American Tenor
JOSEPH APPLE—Lyric Tenor

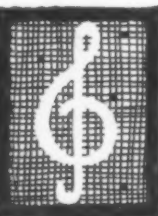
are
pupils
of



Luis A. Espinal

Vocal Instruction, Italian Method

102 WEST 77th STREET, NEW YORK, 10032 SCHUYLER



NEW CONDUCTOR FOR CECELIA SOCIETY

Chalmers Clifton Leads Boston
Singers in Performance of
"Les Béatitudes"

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Dec. 17, 1915.

THE Cecelia Society, having reorganized under its new president, Henry L. Mason, and appointed a new conductor for this season in the person of Chalmers Clifton, probably the youngest musician in this city to have held so important a position, gave its first concert of the winter last evening in Jordan Hall. Franck's "Les Béatitudes" was performed with these soloists: Fay Cord, soprano; George Harris, tenor; Marion Green, bass; Bernard Ferguson, baritone. The Harvard Glee Club, of which Dr. Archibald Davison is director, assisted. The orchestral parts were played by fifty-six men from the Boston Symphony Orchestra.

The directors of the Cecelia Society had shown commendable courage and initiative in appointing Mr. Clifton for the fulfillment of an unusually difficult task. So far as a conductor may be said to have done this in one concert, Mr. Clifton proved himself. He had very difficult conditions to contend with. Not only had he had but one rehearsal with his orchestra, but the members of this orchestra, as is notoriously the fact when they escape the Mephistophelean glare of Dr. Karl Muck, played, a majority of them, in a very sluggish, careless, inattentive manner, for which there was neither reason nor excuse.

But if either choristers or players imagined that they had before them a young man who would easily be shaken by the exigencies of the moment they were entirely mistaken. It was immediately evident that Mr. Clifton knew his score very well, and, furthermore, that he was not unacquainted with the mischances likely to arise in orchestral or choral performance any more than he

was unprepared to meet them. They came, in the majority of cases, directly from the orchestra, but they never served to divert the conductor's attention from the broad lines of his work for an instant. The musical current was unbroken. The climactic moments arrived and were duly observed.

The chorus sang the music very creditably. This chorus, however, still lacks a sufficient number of good voices, especially as regards the men, and until this need is fulfilled it will not be possible for Mr. Clifton to get from his singers exactly what he wants. It was the more surprising to note how much he did get from the singers and how confidently and willingly they fulfilled his wishes.

Mr. Clifton has an admirable beat, a beat which is firm and clear and yet elastic. He has gone far toward mastering the elementary problems, at least, of the conductor's task. His gestures are few, unexaggerated and effective. He understands what it is not amiss to call the respiration of an orchestra. He is intimately acquainted with the practical difficulties of most instruments and he knows how to assist instead of hindering the players of such instruments. His rhythm is admirably sure and pervasive. For a young man he has remarkable control. His tempi seemed admirably chosen, and they were always elastic, permitting the music to ebb and flow as music does when it is unfettered. He conducted "Les Béatitudes" as if he were leading a performance of the work for the fiftieth rather than the first time.

Of the soloists, Mr. Harris is an unusually intelligent singer. He interpreted eloquently. Mr. Ferguson sang with marked dramatic effect as the Devil. Mr. Green was disappointing in the employment of what is doubtless a very fine voice. The voice of Miss Cord is rather colorless.

"Les Béatitudes" itself is of uneven merit, but it has superb passages, and it was good to hear them again. O. D.

Many Cities to Hear Frieda Hempel

Cincinnati, Detroit, Washington, Philadelphia, Baltimore, Cleveland and St. Louis audiences will hear Frieda Hempel in her spring recital tour, now being arranged. Several engagements will also take the Metropolitan Opera star soprano to the West and South.

FANNING SINGS FOR "KNAPSACK" FUND

Proceeds of Toronto Recital Will
Help to Equip the "American
Legion"

TORONTO, CAN., Dec. 18.—Not for a long time has Toronto had such a delightful musical treat as that furnished by Cecil Fanning, the brilliant young American baritone, at his recital in Massey Hall on Saturday evening last. The program ranged from operatic arias to folk-songs, in all of which Mr. Fanning's beautiful voice proved a fully adequate medium for conveying his fine interpretations of the different offerings.

The concert was given under the auspices of the American Club, the proceeds to be used toward the equipment of the Ninety-seventh Battalion, popularly known as "The American Legion." H. B. Turpin proved himself a brilliant accompanist.

On Tuesday evening the Association Orchestra, an organization of forty pieces, Frank Converse Smith, conductor, made its first public appearance in the hall of the Central Y. M. C. A. The hall was crowded and the work done by the orchestra excellent. Mrs. Mabel Manley Pickard, soprano, was the assistant soloist.

In the Metropolitan Church last Saturday afternoon a pleasing organ recital was given by the organist, T. J. Palmer, assisted by Irene Symons, soprano. S. M. M.

Grows More and More Indispensable

To the Editor of MUSICAL AMERICA:

I take great pleasure in sending another year's subscription for MUSICAL AMERICA, a magazine which is growing more and more indispensable.

Very truly yours,

CAROLINE V. SMITH,
Director of Music,
State Normal School.

Winona, Minn., Dec. 4, 1915.



© Mishkin

HENRI SCOTT

Wins Fresh Laurels
in "Die Walküre"

New basso of the Metropolitan Opera Company deepens the favorable impression created at his debut.

Herald—There was a new Hunding, sung by the American basso, Henri Scott, who exhibited a beautiful voice and style.

Times—Henri Scott appeared for the first time here as Hunding, an admirable impersonation in its implied ferocity, and sung with a powerful voice in excellent style.

Morning Telegraph—Henri Scott sang in fine style.

Press—Henri Scott, who impersonated Hunding, sang the music of Hunding effectively.

Tribune—There was a new Hunding in Henri Scott, and an excellent one. Mr. Scott's voice admirably suited the part, and he made of the character a truly sinister figure.

Sun—Henri Scott, who sang Hunding for the first time at the Metropolitan, was entirely acceptable.

Evening Telegram—Henri Scott, an American, making his first appearance here as Hunding, made a favorable impression.

Evening World—Henri Scott sang Hunding well.

Globe and Advertiser—Henri Scott as Hunding made a good impression.

Staats-Zeitung—The splendid bass of Mr. Scott was well suited to the sullen role of Hunding.

Commercial Advertiser—His deep tones and excellent phrasing were appreciably displayed.

Evening Post—Henri Scott did well with the part of Hunding.

Journal—Mr. Scott represented the insolent, rough Hunding, with strong, melodious accentuation.

Herold—Mr. Scott, who took the part of Hunding, fitted into this German ensemble remarkably well, and was clearly outlined.

LOUIS CORNELL

PIANIST

SCORES IN NEW YORK AND BOSTON RECITALS



New York American, Nov. 30th, 1915—"A large audience bade him welcome, and enjoyed the program (an unusually exacting one) which he had chosen for the occasion. As might have been expected, Mr. Cornell made a particularly pleasing impression by his interpretation of the Chopin Nocturne, which he performed with charm and poetry. But, it was in his rendering of the French works that he seemed at his best. He was surely in sympathy with Ravel, whose Pavane he performed with much delicacy and intelligence."

New York World, Nov. 30th, 1915—"Electing to begin his opening group with the Mozart Fantasia in D Minor, Mr. Cornell quickly established himself as a pianist of complete technical equipment and musical discernment. He disclosed a round, singing tone, a well-developed rhythmic sense, and above all abundant strength for the heavier passages that made so exacting a demand upon the performer's strength."

New York Sun, Nov. 30th, 1915—"His touch is good and his tones always legitimate and often beautiful. His finger technique is well developed, and the elasticity of his wrist was disclosed not only in certain variations of touch, but also in brilliant facility in octave passages."

New York Herald, Nov. 30th, 1915—"His entertainment always was musical, and he played the music of the masters of piano composition with reverence and due regard to the composers' aims."

Boston Herald, Dec. 7th, 1915—"Mr. Cornell has a smooth mechanism. This was finally shown in the concluding selection of Chopin's Impromptu. He respects the limitations of the piano. He does not force tone, does not pound."

Boston Journal, Dec. 7th, 1915—"Mr. Cornell is no ordinary product of the studio. He plays with considerable technical brilliance, a keen sense of tonal colorings, and a feeling that may be said to mark the budding artist."

Boston Transcript, Dec. 7th, 1915—"Throughout the recital one was grateful for the absence of violent color and sound and fury, and was constantly surprised at the range of Mr. Cornell's cool and subdued virtuosity."

Boston Daily Advertiser, Dec. 7th, 1915—"Although a novice on the concert stage, Mr. Cornell revealed a depth of imagination and impressive style with much poetic expression, and no signs of self-consciousness. He has a clear, clean cut technic and produces either a liquid or striking tone at will; throughout he played easily without affectation."

Management—Loudon Charlton, Carnegie Hall, New York

SIoux CITY SCHOOLS BUILD MUSIC STRENGTH FOR FUTURE

Music Credits Given for Seven Courses in High Schools—Activities Include Study Club, High School Band, Orchestra, Drum and Bugle Corps, Beginners' Orchestra, Girls' and Boys' Glee Clubs, Choral Club and Grade School Orchestra

By FRANK E. PERCIVAL

Director of Music in Sioux City High School

UNDER the leadership of M. G. Clark, superintendent of schools, and J. F. McCowan, principal of the high school, music in the schools of Sioux City is coming into its own and is simply an index of a progressive school system in this wide awake and up-to-date town.

Credit is given for the music courses in the high school which include chorus; music appreciation; music theory including harmony, ear training and music history; orchestra, band and glee clubs.

Mainly through the efforts of Mr. McCowan, an extension course in music has been added to the curriculum of the high school. This enables pupils entering high school to continue their music during the most important four years of their musical study. The study is done with an outside teacher and according to a course specified by the Board of Education. For this music extension work pupils receive one full credit.

Give Monthly Recitals

The pupils taking the music extension course have recently been organized into a music study club and monthly recitals are to be given. The first recital was held Dec. 5.

At the beginning of this school year the position of director of music was created in the high school and I was given the position. We have been able to begin in music much important work that will undoubtedly prove of great benefit to the future music of the city. A high school band has been organized and already is making itself felt in the school life of the city. The high school orchestra has been reorganized and has already given one recital before the students. We have added a drum and bugle corps to our other organizations. As a training school for the band and orchestra a beginners' orchestra has been organized.

A Girls' Glee Club has been organized with seventy singers and the work they have done this semester is of a high order. The Boys' Glee Club of forty members has been reorganized and twelve members of this organization will receive special training this year to appear before the Iowa State Teachers Meeting in Des Moines next autumn.

First Christmas Concert

The first annual Christmas concert was given by the high school organizations Friday, Dec. 17, in which the Choral Club made up from pupils in the music classes and glee clubs gave the larger part of the program accompanied by the orchestra. The program for this concert opened with a processional by the 200 singers singing "Adeste Fideles."

Then followed a program of Christmas carols: "All through the night" for mixed voices; "The Lost Chord," by Sullivan for mixed voices; "The Recessional" by DeKoven and "Unfold ye Portals," by Gounod. Six girls were stationed in the balcony and sang the "Celestial Choir" part of this last number. The numbers given by the Girls' Glee Club were: "Lovely Night," arranged for women's

voices, from "Tales of Hoffmann," and an arrangement for women's voices of the Intermezzo from "Cavalleria Rusticana." "Forsaken," by Kolsaat was the number contributed to the program by the Boys' Glee Club. One of the girls taking voice culture in the music extension course sang with the orchestra



Frank E. Percival, Who Has Assumed the Post of Director of Music, Sioux City High School

"The Song of Love," the love motif in the "Birth of a Nation." A girls' quartet organized from the Girls' Glee Club sang a harmonized arrangement for women's voices of "Robin Adair."

Join in "America"

The numbers given by the orchestra were "The Flatterer," by Chaminade and "Salut d'Amour," by Elgar. As a finale to this program and after the band had played one number the high school organizations assembled and with the audience sang "America."

Part of the time of the director of music of the high school is given to social center work. Under the guidance of A. M. Morris, director of playground work, who is a musical enthusiast, we have organized grade school orchestras in nine schools and one band in another school, this semester. These orchestras have from twelve to thirty players in each organization with a very fair instrumentation. The pupils in these grade school organizations are from the sixth, seventh and eighth grades. It goes without saying these grade pupils receiving this training will make splendid material for the high school musical organizations.

Our plans for next semester will include the opera, "Pinafore," with the high school pupils and orchestra. A May festival of two nights has also been decided upon. The first night will be given by grade pupils with their assembled orchestras. The grade orchestras will also

be assembled at the annual Field Day exercises in June.

Singing in Grade Schools

The work of the grade pupils in singing is in charge of Clara Roach, supervisor of music in the grades, and her assistant, Marian Axtelle. The second evening of the May festival will be given by the high school pupils with outside artists as soloists.

Sioux City is a music loving community and believes that in giving the pupils in the schools a musical training that it is bettering conditions for future generations; that better musical conditions in this country are to come through helping to develop these conditions in the public schools. One thing is certain: in no place is to be found more enthusiasm for musical training than in a well organized high school.

CHICAGO CONTEST FOR VIOLINISTS ENDS JAN. 1

Rule Governing Admission of American-Trained Performers Somewhat Relaxed—\$200 Prize the Goal

CHICAGO, Dec. 18.—The Cecil Burleigh Concerto in E Minor is to be the subject of a contest for American-trained violinists, the winner to be awarded a prize of \$200 donated by Charles G. Dawes of Chicago, and an appearance with the American Symphony Orchestra of Chicago in its concert of March 2 in Orchestra Hall. The contest will close Jan. 1, and all candidates must have their entrance fee posted with Glenn Dillard Gunn, 518 Fine Arts Building, Chicago, before that date.

Because of the number of young Americans whose training has been received practically entirely in this country, but who have had brief periods of European study, and who therefore are not eligible under the original rules of the contest, it has been decided to admit students whose period of study abroad has not exceeded one year, on the same terms that apply to those who have studied only in this country.

A committee comprising Walter Spry, George Nelson Holt and William Beard of Chicago has been appointed to investigate all applicants under this extension.

SPIERING AT SAGINAW

Violinist Acclaimed for Artistic Program—Plays New Scherzo

SAGINAW, MICH., Dec. 15.—The third and last concert in the series given under the auspices of the Saginaw Canoe Club took place on Dec. 7, when the artist was Theodore Spiering, violinist.

In his own sincere and musicianly way Mr. Spiering presented a program that included the Saint-Saëns Concerto in A Major, two Hungarian dances of Brahms-Joachim, the Beethoven Romance in G, the Nardini Concerto in E Minor and the Dvorak Slavonic Dance in E Minor, arranged by Kreisler.

Of peculiar interest was a new Scherzo by Edwin Grasse, dedicated to Mr. Spiering. In the beautiful Nardini Concerto his tone was especially full and sustained, and the audience evinced its appreciation in convincing manner. Maurice Eisner was a sympathetic accompanist.

A song recital of unusual excellence was given recently at Georgetown (Va.) Visitation Convent by Mrs. John W. Daniel, Jr., mezzo-soprano, with Jennie Glennan at the piano. Two of the numbers were "The Disconsolate" and "Slumber Song," both by Carl Heinrich of Washington. Mrs. Daniel was assisted by Susanne Silvercrucys, violinist, accompanied by Francis Dillon.

Max Pauer, the Stuttgart pianist, who toured this country three years ago, was a recent concert-giver in Berlin.

SUPERB SINGING BY MILWAUKEE CHORUS

A Capella Program Finely Interpreted—Auditorium Orchestra's Concert

MILWAUKEE, Dec. 16.—Rarely has Milwaukee heard such superb choral singing as in the concert given by the A Capella Chorus at the City Auditorium Monday evening, under the ably wielded bâton of William Boeppler.

The chorus was sensitively responsive to the denotements of the director, and disclosed ability to give delicate rhythmic accent, forge a resounding climax or develop an exquisite *pianissimo*. A magnificent interpretation was given Mendelssohn's eight-part setting of the Forty-third Psalm. Songs by Hans Harthan and Alfred Dye were felicitously presented, and Kromer's "Gruss an die Heimat" and Unger's "Tragische Geschichte" served further to exemplify the polish of the chorus's work.

Kathrine Clarke, contralto, achieved a marked success as one of the assisting soloists, offering a notably fine interpretation of Gounod's "O Splendida Notte." Hilda von Taube, the young Berlin pianist, played several numbers and revealed undoubted talent. The Strasen Trio accomplished an auspicious début at this concert.

An inviting and well-composed program was played by the Auditorium Symphony Orchestra Sunday afternoon, when Alexander Grey, baritone, made his first local appearance as the soloist. Mr. Grey disclosed a fine voice and was well received. He sang "Wotan's Abschied" and "Invictus," by Huhn.

Although few of the numbers offered by the orchestra were novel, all were given with refreshing zest and good taste. The audience liked particularly well Director Zeit's orchestral transcription of Och's "Humoristic Variations on a German Folk Song."

A brilliant recital was given at Athenaeum Hall Thursday evening by Rose Phillips and Ella Smith, prominent local pianists. A polished ensemble and musical insight made numbers by Schumann, Mozart, Brahms and Arensky, for two pianos, highly enjoyable; in particular, Brahms's Variations on Haydn's "St. Anthony" chorale was given a splendid exposition. In a Bach group Miss Phillips showed herself a well-equipped interpreter of this great master, and Miss Smith charmed the audience with her sympathetically conceived and crisply executed group by Debussy.

J. E. M.

Music at President's Wedding

Following the wedding ceremony which united President Wilson and Mrs. Edith Bolling Galt at the latter's home in Washington last Saturday, a musical program was played by two violins and a piano, as follows: "Whistling Willows," by Herbert; Mendelssohn's "Spring Song," "The Swan," by Saint-Saëns; "In Love's Garden," Schumann; "The Serenade," Moszkowski; "I Would That My Love," Mendelssohn, and "Simple Aveu," Thomé.

THIS TRADE MARK

IN THE
IRON PLATE
OF A PIANO



Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

JULIA ALLEN

SOPRANO

having returned from operatic successes abroad is now available for concert and opera engagements.
325 W. 93rd St., New York

FRANK ORMSBY, Tenor

180 CLAREMONT AVE.

NEW YORK

Tel. 4773 Morning

OPERA
CONCERTS
RECITALS
SEASON 1915-16

MINNIE TRACEY

PRIMA DONNA SOPRANO

Management: ANTONIA SAWYER, AEOLIAN HALL, NEW YORK

Operatic and Singing Department
FACULTY CINCINNATI
CONSERVATORY OF MUSIC
October 1—August 1

DEANE DOSSERT

VOCAL INSTRUCTION

STUDIO: 2 West 88th St., NEW YORK

Phone 8669 Schuyler

OPERA SEASON IN BOSTON CONCLUDED

"Aida" and "Hänsel" Added to Company's Répertoire in Final Performances

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Dec. 18, 1915.

THE concluding nights of the season of the Boston Opera Company, directed by Max Rabinoff and Mme. Pavlowa, were distinguished by larger audiences and more general public enthusiasm than attended the earlier performances of the season. Perhaps one reason for the early lack of attendance was the fact that this season in Boston, and especially owing to the fine weather, many stayed away from town until after Thanksgiving. The two last operas to be added to its repertoire here by this company were "Aida" and "Hänsel und Gretel."

"Aida" gave Mme. Pavlowa an opportunity for a different kind of dance from anything she had done before, and the dance in which she and Mr. Volinine were the principals in the procession scene in "Aida" was Asiatic, gorgeous and rather devilish. As *Rhadames*, Mr. Zenatello again gave of his best. The *Aida* was Lois Ewell, who gave a very intelligent and dramatic impersonation, appearing here on short notice instead of Mme. Marie Rappold of the Metropolitan Opera Company.

Miss Ewell's *Aida* is an impersonation of a broad and effective character. She has a big voice and knows how to sing in the grand manner and with genuine dramatic effect. The voice is one of glorious purity and her version of the character was to the last degree noble and touching. A great deal of credit is due Miss Ewell for her excellent work, for the performance she gave was the first she had sung in Italian in three years. She was called at 1:30 a. m., Friday, and sang the rôle that evening. The mental strain on her trip from New York to Boston, in order to give the part in a way befitting an artist, must have been tremendous.

A most interesting and most admirable impersonation was the *Amonasro* of Mr.

Baklanoff. How this artist grows! We remember his *Amonasro* of five years before under Mr. Russell's management. Mr. Baklanoff's vigorous impersonation at that time was as the merest swash-buckling by the side of the dignity and the greatness of spirit which distinguished his impersonation this season. It was admirably acted and admirably sung, with a finesse and a restraint which made the impersonation unforgettable. Maria Gay was a thoroughly competent *Amneris*. Jose Mardones has the ideal voice for the *High Priest*.

On Saturday afternoon there were performed "Hänsel und Gretel" and the ballet, "Puppen-Fee." In the performance of Humperdinck's opera, Maggie Teyte took the part of *Hänsel* for the first time. She took it to excellent advantage, sang the music beautifully and acted without too obvious hoydenishness. Edith Carson was a charming *Gretel*, seen here for the first time. William Wade Hinshaw was again the *Peter*, an impersonation well and most pleasantly known, and Cara Sapin was an excellent *Witch*, a cackling, hideous, senile *Witch*, calculated to make the blood of any child run cold. Ralph Lyford conducted this performance in a musicianly manner. Adolph Schmidt conducted the performance of the ballet, which is beautifully staged, and is danced with incomparable virtuosity by various members of Mme. Pavlowa's troupe, as well as by Mme. Pavlowa herself. Mr. Schmidt was fortunate in his interpretation of the score.

In the evening Felice Lyne took the part of *Nedda* for the first time in "Pagliacci." The *Canio* was Mr. Gaudenzi, imported from New York for the purpose; the *Tonio*, Thomas Chalmers; the *Silvio*, Mr. Boscacci. Alexander Smallens conducted.

This was a vigorous, well-balanced performance. Mr. Chalmers is one of the most interesting and individual *Tonios* we have seen. Miss Lyne was at her best in the second act. Mr. Gaudenzi sang lustily, with the vigor and abandon of youth on the wing. The *Silvio* was more eloquent than usual. The chorus gave a brilliant performance. Mr. Smallens conducted under unusual difficulties, in a manner which showed him to be possessed of marked talent. The ballet, "Coppelia," followed the opera.

The four last performances, which came to an end on Wednesday night, the 15th, were of "Aida," on Monday evening, the 13th; "Carmen," under the auspices of the Boston City Club, on Tuesday evening; "Madama Butterfly," on Wednesday afternoon, and a gala performance of three acts from as many operas and some divertissements by the ballet before the company embarked on the one o'clock train for Washington, D. C. Mme. Villani was the *Aida* on Monday evening. Riccardo Martin sang admirably in "Carmen" on Tuesday evening and in "Butterfly" on Wednesday afternoon, excelling any previous performances he had given here this season, and winning the most enthusiastic praise from public and press.

Mme. Pavlowa and Mr. Rabinoff have given Boston a notable season of opera. It is to be hoped they will return next season. O. D.

MR. BAUER PLAYS BRAHMS WITH CHICAGO ORCHESTRA

Finest Qualities of the Pianist's Art
Lavished Upon the Concerto—d'Indy
Trilogy on Program

CHICAGO, Dec. 13.—Harold Bauer, master pianist, chose the austere B Flat Major Concerto by Brahms for his solo performances with the Chicago Symphony Orchestra last week. Seldom, indeed, has such piano-playing been heard at Orchestra Hall. Beauty of tone, wonderful clarity and brilliance, pulsating rhythm, vital and incisive, and musician-ship of the highest sort combined in the interpretation of the concerto. To Frederick Stock, too, must great credit be given for his artistic direction of the orchestra in the concerto.

The program also brought forth the d'Indy "Wallenstein" Trilogy, a set of three symphonic pieces after Schiller, which proved to be music having none of the modern French harmonic vagaries of the later works of this writer. A dramatic performance of the Fantasia, "Francesca da Rimini," by Tschaiikowsky, completed a program which was keenly appreciated by a capacity audience.

At the conclusion of the concert, both the audience and the entire orchestra waited until they had recalled Mr. Bauer many times. M. R.

CLEVELAND PRAISE FOR BAUER IN BRAHMS MUSIC

A Masterly Reading of the B Flat Concerto—Helen Stanley in Concert

CLEVELAND, Dec. 18.—Despite the fact that a great deal of Brahms's music has been heard here within the last two weeks, there was unbounded applause for Harold Bauer at the close of his performance of the master's concerto in B Flat, at Gray's Armory Tuesday evening. This was the fourth symphony concert given in Cleveland by the Chicago Orchestra. Undoubtedly Mr. Bauer furnished this city's music-lovers with one of the finest examples of ensemble playing they have heard. Complete understanding invariably existed between the soloist and the director, and there was a fine freedom in Mr. Bauer's interpretation of this work. Such abandon and surety are only possible when the soloist enjoys full confidence in his support. Mr. Bauer's performance was masterly throughout.

Helen Stanley, at the concert of the Harmonic Club, aroused much enthusiasm. She is a former Cleveland girl, and proved a charming singer. The club, under the direction of J. Powell Jones, gave one of the best concerts of its history.

Mr. and Mrs. Sol Marcossou appeared at the holiday concert of the Fortnightly Club, assisted by Mrs. A. L. Barnard, contralto, and Marion McFall, coloratura soprano.

"The Messiah," at Oberlin, Dec. 16, the only complete performance in this locality, was given with orchestra and organ by the Musical Union under Dr. G. W. Andrews. The soloists were Margaret Jones-Adams, Pearl Kepple Miller, Herbert Harroun and C. H. Adams. ALICE BRADLEY.

Because of Its Just and Impartial Criticism

To the Editor of MUSICAL AMERICA:

Your paper is not only most interesting and far-reaching, but a great help to all lovers of music, because of its just and impartial criticism.

Truly yours,

Mrs. ALMA D. BELVIN.
New York, Dec. 10, 1915.

MARGUERITE BERIZA

PRIMA DONNA SOPRANO

CHICAGO OPERA COMPANY

RECENT PRESS COMMENTS ON HER APPEARANCE IN TITLE ROLE IN MONNA VANNA

Musical America (Maurice Rosenfeld), Nov. 27, 1915.—Mme. Beriza, who made her first appearance in Chicago on this occasion, is a soprano of the statuesque type, and though this opera afforded her but limited opportunity for vocal exploitation, she displayed commendable gifts.

Musical America (Maurice Rosenfeld), Dec. 11, 1915.—Marguerite Beriza accentuated the very good impression which she made in her début. She is an artist of refined style.

Chicago Daily Tribune (Eric de Lamarter), Dec. 2, 1915.—Marguerite Beriza in the title rôle, came into the recognition due her faithful impersonation. Mme. Beriza is nearer the Maeterlinck ideal in the part than any of her predecessors. Her poise has the serenity of the Belgian author's prose; her simplicity and almost naive directness ring true to the text she sings; certainly, her pantomime, unobtrusive (a rare grand opera quality) almost distraught, is that of a dreamy nature capable of great sacrifices. Such a conception is more in keeping with our impressions of Maeterlinck than the defiant, curious creature of other seasons' presentations.

Chicago Evening Post (Karleton Hackett), Dec. 2, 1915.—Mme. Marguerite Beriza made a most pleasing impression. She is very fair to look upon, with a sort of flowerlike purity in her face that made her quite the realization of Monna Vanna. Her voice is of fine quality and ample volume, and she has distinct histrionic power.



Photo by Mutzene

Herman Devries, Chicago Evening American, Dec. 2, 1915.—Mme. Marguerite Beriza was a picture of feminine charm and distinction of the rôle of Vanna. Her reading of lines and dramatic values shows a Vanna almost virginal in character and soul. She sings with intelligence and authority. Her Vanna is a sweet, winning and appealing creature.

Chicago Daily Journal (Edward C. Moore), Dec. 2, 1915.—Mme. Beriza was an expert practitioner of that difficult feat, sustaining the interest and advancing the action by apparently doing nothing. This requires complete repose and dignity of demeanor, and Mme. Beriza had it. Added to this condition was the further one that her voice rang true and clear below as well as above, and the result was a highly desirable impersonation.

Chicago Examiner (James Whittaker), Dec. 2, 1915.—Mlle. Beriza's histrionic talent is so much finer than that of the much-touted "originals" of the operatic stage that an eye accustomed to the abnormal crudities of the latter has to be refocused in order to perceive the delicate detail of Mlle. Beriza's impersonation of Maeterlinck's heroine.

The Daily News (Stanley K. Faye), Nov. 22, 1915.—Marguerite Beriza, who was making her first appearance in this city, posed statuesquely and came successfully through the ordeal of replacing the memory of Mary Garden's forceful personality.

MANAGEMENT MRS. HERMAN LEWIS, 402 MADISON AVENUE, NEW YORK CITY

PHILADELPHIANS GIVE NEW ORIGINAL MUSIC

Composers' Program Feature of U. of P. Alumni Reunion—Paderewski Heard

PHILADELPHIA, Dec. 20.—The annual banquet of the Society of Musical Alumni of the University of Pennsylvania, which was held at the Hotel Aldine last Tuesday evening, was one of the most enjoyable ever given by the society. Dr. Hugh A. Clarke, honorary president, who presided, was ably assisted in receiving by Lewis A. Wadlow, the president, and May Porter, vice-president. An unusually interesting program of original compositions included the first movement of a quintet by W. W. Gilchrist, played by the Hahn String Quartet, and Agnes Quinlan, pianist; songs, "O Love of Mine," "In the Time of Roses," and "Pansies," by Stanley T. Reiff, sung by Philip Warren Cooke, tenor, with the composer at the piano; three piano pieces, Waltz, Romance and Carnival, by Stanley Adicks, played by the composer; a group of children's songs, "Crocus," "Morning Compliments" and "Pussy Willow," by Helene Boericke, sung by Augustine Garcia, boy soprano, with Lewis A. Wadlow as accompanist; string quartet, "Scherzando," Charlton Lewis Murphy; "Two Lullabys," by Albert C. Dooner (words by E. E. Hammond), Augustine Garcia. Among the guests of honor were:

Rev. Clarence Wyatt Bispham, Dr. A. H. Quinn, Dr. John M. E. Ward, Constantin von Sternberg, Mrs. Frances E. Clarke, Philip H. Goepf, Piotr Wizla, Agnes Clune Quinlan, Marion Gross, Elizabeth Bonner and the members of the Hahn String Quartet, Frederick Hahn, Carlton Cooley, Charlton Murphy and Bertrand Austin.

The third annual concert of the Musical Art Club was given in Witherspoon Hall last Thursday evening with a notable program. Of special note was the playing of an orchestra of twenty-five musicians, many of them members of the Philadelphia Orchestra, which opened and closed the program, Henry Gordon Thunder conducting one number and Thaddeus Rich the other. The other participants were:

D. Hendrik Ezerman, pianist; Philip Warren Cooke, tenor; Frederick E. Hahn, violinist; Lewis James Howell, baritone; Henry Gurney, tenor; Bertrand Austin, cellist; Constantin von Sternberg, pianist; Emil F. and William A. Schmidt and Joseph W. Clarke in a trio; Emil F. Schmidt and F. Wilson Cooke in part of a concerto; accompanists, H. G. Thunder, Philip H. Goepf and J. W. Clarke.

The Academy of Music was completely filled last Wednesday afternoon when Paderewski gave what was announced as his last recital of the season in this city. Seldom has the great pianist played more brilliantly here, and for the most part he was wholly at his best, further comment is unnecessary. While the program was a liberal one, including Sonata, Op. 53, Beethoven; Impromptu, Op. 142, Schubert; Sonata in B Minor, Liszt; four selections by Chopin and two by Rubenstein, Paderewski generously added six encore numbers, after his first part, playing Schumann's "Warum," and at the conclusion of the program lingering to play, to the enthusiastic delight and appreciation of the tarrying audience, Liszt's Rhapsodie Hongroise, No. 13; Chopin's Etude in C Sharp Minor, Op. 25, No. 7; Chopin's "Butterfly" Etude, "Ruins of Athens," Beethoven-Rubinstein, and Waltz, Op. 64, No. 2, Chopin. Amelia Rapport-Levy, a soprano of more than ordinary ability, pleased a large audience at a recital which she gave in Griffith Hall on Wednesday evening, when she sang arias from "Aida" and "Louise," the "Sweet Bird" of Handel, and a list of songs which enabled her to give added proof of her undoubted versatility. She was assisted by Thaddeus Rich, violinist, and Ellis Clarke Hammann, pianist.

A. L. T.

Kunwald Orchestra to Help Raise Funds for Musicians' Convention

CINCINNATI, OHIO, Dec. 20.—The Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald, will not only be the chief attraction at the Cincinnati May Festival, but will also take part in the annual musicians' convention in Cincinnati, May 7 to 13. The Cincinnati Chamber of Commerce announces that about 700 musicians from all parts of the country will assemble in Cincinnati at this time and that a great feature of the convention will be an immense parade with two huge bands,

composed of musicians attending the convention. A popular concert will be given by the Cincinnati Symphony Orchestra in the near future to raise funds for the convention.

DELIGHTS TEXAS AUDIENCES

Mabel Riegelman Wins Fresh Laurels on Western Tour

LONGVIEW, TEX., Dec. 20. — Mabel Riegelman, prima donna lyric soprano, appeared last Thursday in concert under the auspices of the Longview Musical



Mabel Riegelman, Lyric Soprano, Who Is Singing in California This Month

Society. Miss Riegelman's tones were clear and limpid, while the attack is absolutely perfect. The audience was a record one and did not want to let the singer go after her last encore. She proved herself to be an artist of distinct individuality, in the concert field as well as in grand opera, in which she made her reputation.

On Tuesday evening of last week Miss Riegelman appeared under the auspices

of the Glee Club in Terrell, Tex., and presented an interesting program. She will be on tour in California from Dec. 15, 1915, to Jan. 15, 1916.

PRESENT RUSSIAN SONGS

Alexis Rienzi and Constance Purdy in Program at Latter's Home

Lovers of Russian music enjoyed a rare treat last Sunday afternoon when Alexis Rienzi, for many years known in his native Russia as one of its foremost concert singers, gave a program of Russian songs at the New York home of Constance Purdy. Mr. Rienzi's program covered some dozen songs, several unfamiliar and many of them existing only in the copy in his possession. To them he brought first of all a deep musical insight and an interpretative gift of real greatness. The program follows:

"Spent Grief," Cui; "Forgotten So Soon," Tchaikovsky; "Goodnight," Rubinstein; "The Cherry Blossoms," Galkine; "The Falcon," Kallinkov; "The Child," Paschalov; "Song of the Dark Forest," Borodine; "The Messenger," Rimsky-Korsakoff; "Forgotten," Moussorgsky; "The Night Watch," Glinka; "The Old Corporal," Dargomizsky.

Late in the afternoon, at the request of many of the Russians present, Miss Purdy sang several of the Russian songs with which her name is now so well associated. The Russians gave her highest praise, both for her command of the language and her rare understanding of the Russian spirit.

Maximilian Elser, Jr., president of the Booking & Promoting Corporation of Aeolian Hall, New York, announces that Ernest Schelling's second piano recital of the season will take place in Aeolian Hall on Monday afternoon, Jan. 10. The date for Schelling's recital had been originally set for Dec. 9, but recitals and orchestral appearances in other cities made it impossible for the pianist to return to New York for that time.

The Shreveport (La.) Music Festival Association is completing arrangements for a festival of unusual musical merit to occur late in the spring. As its part of a three-day program, the Festival Association Chorus is preparing the Du Bois "Paradise Lost" and several other works of similar standard, under the leadership of E. H. R. Flood.

M
M
E.

CARRIE BRIDEWELL

PRIMA DONNA CONTRALTO

SCORES COMPLETE SUCCESS

IN

NEW YORK RECITAL

AEOLIAN HALL

..

DECEMBER FOURTEENTH

SOME PRESS COMMENTS

New York Press, December 15th.

In excellent voice and in excellent spirits, the American contralto, whose picturesque career at the Metropolitan Opera House has not been forgotten, pleased her audience even more than last season.

New York Tribune, December 15th.

Mme. Bridewell's voice was fine. Her program was varied and of much interest. The singer displayed grasp of the requirements of the art of the concert field.

New York Times, December 15th.

Her voice is a real contralto of a type that is not plentiful. She sings with intelligence and musical feeling and with an obvious purpose.

New York Sun, December 15th.

The former Opera contralto was a handsome sight in white satin draperies, with a remembered voice deeper, more powerful than of old.

New York American, December 15th.

Mme. Carrie Bridewell, one time leading contralto of the Metropolitan Company, was heard in Aeolian Hall yesterday afternoon. Mme. Bridewell's beautiful voice and artistic method were commendably exhibited in Italian airs, German lieder, English songs and French chansons.

New York Staats Zeitung, December 15th.

We owe some words of sincere praise to Mme. Bridewell, remembered for her splendid performances in the Metropolitan Opera, and whose voice since that time has even improved in quality.

The unusual conception, beautiful outlines and careful execution of detail have all remained and these are supported by a fine personality.

Brooklyn Daily Eagle, December 15th.

Mme. Carrie Bridewell, formerly of the Metropolitan Opera Company, displayed her always beautiful voice in songs of many nations.

Mme. BRIDEWELL IS AVAILABLE FOR SPRING FESTIVALS
FOR TERMS ADDRESS IMMEDIATELY

Exclusive
Manager,

G. DEXTER RICHARDSON,

501 Fifth Avenue
New York



BROOKLYN APOLLO CLUB OPENS SEASON

Good Singing Done in First Concert of Thirty-Eighth Year of Noted Organization

The Brooklyn Apollo Club began its thirty-eighth season with the first of its three private concerts at the Academy of Music on Dec. 14. While the program was not as impressive as many given by this celebrated body of singers, the quality of the singing made it highly enjoyable. Extra enthusiasm was aroused when, after the club gave Henry Hadley's "The Musical Trust," "The Star Spangled Banner" was sung. The audience, at the signal from John Hyatt Brewer, conductor, rose, with the exception of two foreigners in the gallery, and sang with more than the usual spirit. Twice this was repeated.

Of the special moment was the singing of Edwin O. Swain, the Brooklyn baritone, who won an ovation with Charles Gilbert Spross's "Jean" and Oley Speaks's "On the Road to Mandalay." He was recalled several times. His voice is one of the most beautiful heard here recently among baritones.

May Peterson, soprano, made a strong appeal with Massenet's aria, "Je Marche sur tous les Chemins," from "Manon"; "Il pleut des pétales de fleurs," Rhené-Baton; "Aux temps des Fées," Koechlin; Carpenter's "When I Bring You Colored Toys," James H. Rogers's "The Star" and "I've Been Roaming." Her voice proved rich and flexible and her interpretations of interest.

The club numbers included Carl Hahn's composition dedicated to the Apollo, "Song of the Main," Trunk's "Autumn," Buck's "In Memoriam," for the recent death of Ira Preston Taylor, a long-time member of the club; Brambach's "A Summer Night," "The Anvil," Gounod-Brock, and "Chorus of Bishops and Priests," from Meyerbeer's "L'Africaine." In the second part of the program Dixon's "Go 'long, Mule, Go 'long,"

two arrangements of Van der Stucken: "My Old Kentucky Home" and "Dixie Land," in which the singers were at their best, and Hermann Mohr's "At the Altar of Truth," were on the program. G. C. T.

Trio of Soloists in Brookline Concert of Russian Music

BROOKLINE, MASS., Dec. 15. — The Brookline Morning Musicale Club, Mrs. Jeannette Belle Ellis, president, gave a concert this morning at the home of Mrs. Soren, 77 Salisbury Road. The program was presented by Mme. Lida Bottero, the distinguished dramatic soprano; Katherine Kemp Stillings, violinist, and Helene Tardivel, pianist. Her program was confined to Russian composers. Mme. Bottero, who possesses a voice of dramatic intensity and rich tonal beauty, gave a most interesting group of Rachmaninoff songs, among which were "Lilacs," "Before My Window," "Oh! Thou Billowy Harvest Fields" and "Floods of Spring." Miss Stillings played the second and last movements from Wieniawski's D Minor Concerto; Canzonetta from Tchaikowsky's D Major Concerto; the "Orientale" of Cui, and a Scherzo of Wieniawski, all in a creditable manner. Miss Tardivel played two groups. S. C. Coburn accompanied Mme. Bottero and Elsie Luker acted in the same capacity for Miss Stillings. W. H. L.

Dora Becker Wins Re-engagement at Bucknell University

Dora Becker, violinist, was heard in recital at Bucknell University, Lewisburg, Pa., on the evening of Dec. 13, when she again gave her program of compositions of the various nations. She was heard in numbers by Svendsen, Grieg, Ries, Glazounoff, Smetana, Brahms-Joachim, Kreisler, Paganini, Vieuxtemps, Sarasate and Cecil Burleigh, all of which offerings she gave in her usual artistic manner, displaying a tone of fine quality, breadth of style and extraordinary interpretative gifts. The American numbers by Burleigh won especial favor and enthusiastic applause and recalls. As a result of the fine impression Miss Becker made she was immediately engaged for a second recital to take place on Jan. 28.

Illinois Theatre

Sunday Afternoon, Dec. 26, 1915, at 2:30 Sharp

SONG RECITAL BY

CHARLES W. CLARK

Direction F. Wight Neumann

PROGRAMME

1. Air de Caron.....Lulli
Déesses des beaux Jours.....Gretry
Invocation au Soleil.....Rameau
2. Dichterliebe.....Schumann
 1. Im wunderschönen Monat Mai.
 2. Aus meinen Thränen sprissen.
 3. Die Rose, die Lilie.
 4. Wenn ich in deine Augen seh.
 5. Ich will meine Seele tauchen.
 6. Im Rhein, im heiligen Strome.
 7. Ich grolle nicht.
 8. Und wussten's die Blumen.
 9. Das ist ein Floeten und Geigen.
 10. Hoer' ich das Liedchen klingen.
 11. Ein Juengling liebt ein Maedchen.
 12. Am leuchtenden Sommermorgen.
 13. Ich had im Traum geweinet.
 14. Altnaechtlch im Traume.
 15. Aus alten Maerchen winkt es.
 16. Die alten boesen Lieder.
3. Break, Break, Break.....Easthope Martin
Wooring.....Herman
As I rose on Sunday Morning (Old Briton Melodie) Arr. by Adolph Hahn
Aedh wishes for the Cloths of Heaven.....Clyde Van Nuys Fogel
My love is like the Red, Red Rose.....MacDermid
The Eagle.....Carl Busch

PROGRAM WILL FINISH AT 4 P.M.

GORDON CAMPBELL AT THE PIANO

Mason & Hamlin Piano USED

Seats 50c, 75c, \$1, \$1.50, boxes \$10 and \$15, on and after December 16
Mail Orders Now

Personal Address: 800 No. Clark St., Chicago

MME. POVLA FRISCH

"A remarkable singer of songs; in certain respects the most remarkable we have heard for several years."

PHILIP HALE in THE BOSTON HERALD

MME. FRISCH achieves an extraordinary triumph on the occasion of her Boston debut at Jordan Hall, Dec. 15.

FURTHER TRIBUTES FROM THE BOSTON PRESS

"Her genius shines in classic German lieder; in Italian airs of the eighteenth century; in the modern songs of France and Russia. . . . So great intelligence and imagination, such taste and true dramatic power are seldom to be found in one singer. . . . The voice is rather light, but is exquisitely pure and fresh; it is flexible; it allows itself to be so colored as to express the most opposite sentiments and emotions. . . . It was a pity that more lovers of Schumann were not present to learn how familiar songs by him should be sung. . . . A subtle and emotional disease, a rarely accomplished singer, may she be a frequent visitor! . . . The audience was enthusiastic. Few singers, heralded or unheralded, have so held the attention to the end."—*Boston Herald*.

"Mme. Frisch made an immediate impression. She has a voice of remarkable range and dynamic capacity, a voice which can offer the interpreter a hundred colors and sonorities from which to choose. And no singer of whom we know, before the public to-day, surpasses Mme. Frisch in regard to musicianship, intellectual understanding and individuality of view, dramatic force, and above all, inescapable sincerity."—*Boston Post*.

"The occasion will remain an unusual one by reason of the singer's brilliant, moving and intensely emotional interpretation of the distinctive character of her songs and of the superior accompanying of M. Jean Verd. Mme. Frisch, a Danish woman of French schooling, possesses in a remarkable degree the supreme gift of a singer. . . . The lieder, all familiar songs, were sung as with improvisational freshness, spontaneity, with a wealth of expression."—*Boston Globe*.

"Mme. Frisch sang the 'Erlkönig' as we have heard it sung by few sopranos. . . . And her voice is wonderfully light and fresh, with one clear, exquisite bell-like upper tone which she uses with excellent effect at the close of a melody. And so, to return to the 'Erlkönig': something more was needed than a good voice and sufficient flexibility, and is this 'something more' that Mme. Frisch has in good measure."—*Boston Evening Transcript*.

Exclusive Direction—Musicians' Concert Management, Inc.

1 WEST 34th STREET, NEW YORK

MASON & HAMLIN PIANO USED



ATMOSPHERE OF CENTRAL AMERICA AN INSPIRATION TO THE SINGER

Love of Music Inborn in Natives of the Latin Countries—Opportunities to Hear Visiting Artists and Organizations Few, However—An American Soprano Records Her Impressions

By JULIA ALLEN

A WONDERFUL confusion of foliage, flowers, plants and trees of all shapes, sizes and varieties, growing, growing, growing! Such is Central America as it impressed me. Oh, I loved it! It seemed to me that nature was having its "fling" without interference and that she was reveling in it to the utmost degree. I wanted to sing and sing! I felt that to resist singing in such surroundings would be genuinely difficult. I could not restrain myself from singing trills and roulades on the train as I was being rushed from one place to another, but fortunately the noise of the train permitted these outbursts without annoyance to my fellow travelers. I simply breathed in the "exoticness" of it all from the wide open windows of the train and felt that I was a part of this wonderful confusion.

The evident neglect and lack of cultivation in these countries seem such a pity—such a crime—and yet it was just that condition of things that fascinated me. It was all so different from any other country I had seen. Beautiful lakes, mountains and smoking volcanoes made a varied and interesting picture. In a tiny village nestled at the foot of a perfectly cone-shaped volcano on Lake Nicaragua I saw papaya, orange, lemon, mango, guava and banana trees, loaded down with fruit. Is it any wonder that the natives become indolent? Who could or would need to hustle under such conditions?

The cities interested me so intensely because of the primitive conditions that exist. Some travelers in these countries see only the unattractive conditions, but somehow I found the attractive and beautiful so much more in evidence that I was happy; and I found the educated native very much the same as the educated native of all the Latin countries. They have the same inborn love for music that one finds in all Latin people. They have not, however, the same opportunities. Few companies, either dramatic or musical, visit that country and few singers are heard there aside from the natives who have made singing a study. But music they will have and they do have it. I was astonished to find in almost every town of any importance a band of good musicians who give concerts twice a week in the city park, for each town has its attractive park, too. The people look forward to these concerts. I observed that the Puccini operas and the operas of Verdi and the old Italian composers are the favorites there.

I am happy to say that I was received with enthusiasm in every place in which I sang and it mattered not whether I

sang in German, Italian, French or English. I also sang in Spanish. Knowing Italian and French well, it was very easy for me to acquire sufficient Spanish during the first month of my tour for my requirements.

San José, Costa Rica, has a wonderfully beautiful theater. Most of the theaters in those countries are not at-



Julia Allen, the Soprano, Who Returned Recently from a Successful Tour of Central America. Snapshot Taken En Route

tractive. The clubs, however, are really delightful. I intend to return to those countries in the not far future, and when I do I shall sing for the poor people right out in the open. Oh, there are such numbers of poor in those countries. Perhaps not more than in other countries, but it jarred upon me more to find such poverty in the midst of such richness of nature.

Christmas Music at Brooklyn Recital

The last recital, in a series of four, by Lawrence J. Munson, took place Sunday afternoon, Dec. 12, at the Erasmus

Hall High School, Brooklyn. The organist was assisted by Henrietta Terrell, contralto, who gave a group of Christmas songs. The Christmas Pastoral, by Diemel, Lemare's "Chant de Bonheur" and "Gavotte Moderne," the Guillemant "Marche Religieuse" and the Bach Toccata and Fugue in D Minor were numbers that displayed Mr. Munson's fine musicianship and scholarly powers of interpretation.

TEXAS GREET'S MAUD POWELL

Distinguished Violinist Delights Large Audience at Marshall

MARSHALL, TEX., Dec. 9.—On Thanksgiving night members of the Marshall Music Club and their guests heard Maud Powell, the noted violinist, in a program that showed how truly she deserves the title of a "first player among women." In spite of a terrific storm, which had continued all day, the auditorium was packed with an audience that was quick to appreciate and express its enthusiasm for the musical feast which Mme. Powell's playing provided. Her accompanist, Arthur Loesser, was accorded the applause which his rare musicianship deserved. It was a source of gratification to the club members to learn that Mr. Loesser's musical education had been received entirely in the United States.

Mme. Powell's recital was the third in this year's course of artists' recitals, arranged by the Marshall Music Club, which, in its three years' work has brought to East Texas such noted artists as Maggie Teyte, Charles Lurvey, Helen Stanley, Frances Ingram and Harriet Bacon McDonald. The club is the largest musical organization in East Texas and has worked untiringly to raise the standard of musical appreciation in the presentation of noted artists. Officers this year are:

Mrs. Nathaniel P. Turner, president; Mrs. Fred Dalmer, first vice-president; Mrs. Will Pitts, second vice-president; Mrs. Will Nolan, recording secretary; Lena Gaffney, corresponding secretary; Mrs. Harry A. Brown, treasurer; Mrs. Wade Lewis, parliamentarian; Mrs. Berry Carroll, critic; Mrs. W. E. Rose, reporter; Mrs. Nathaniel P. Turner, choir director; Mrs. J. C. Rosborough and Curtiss Williams, accompanists.

MR. VAN HOOSE AT HOUSTON

Noted Tenor Teaches and Directs Choir in Texas City

HOUSTON, TEX., Dec. 18.—An addition of importance to the musical life of this city is Ellison Van Hoose, the noted American tenor, who has come here with his wife to take up his residence.

Mr. Van Hoose is already busily engaged in teaching and is musical director of the First Presbyterian Church, where he has a choir under his training. On Sunday evening, Dec. 26, he will produce C. B. Hawley's "The Christ-Child." Many gifted pupils are working with him now and he is organizing an opera class, with which he will give performances at the Prince Theater. These performances will be done with full scenic effects and with an orchestra. Mrs. Van Hoose will coach the chorus and principals in acting. The first opera to be produced will be Mascagni's "Cavalleria Rusticana."

Early in January Mr. Van Hoose will give a concert of his own at the Prince Theater. He is already working on the establishment of an annual music festival, in conjunction with the local symphony orchestra. This will lead to the organization of a choral society to perform the choral works under his direction.

Grand Rapids Band Concert Has Elizabeth Wikstrom as Soloist

GRAND RAPIDS, MICH., Dec. 15.—Elizabeth Bruce Wikstrom, mezzo soprano, delighted an audience at the opening concert in Grand Rapids of the Furniture City Band, which was given on Dec. 12. The soloist was warmly applauded and was gracious in the matter of encores. George A. Murphy proved himself a capable accompanist; the band members gave a pleasing program at Leeland, Mich., on Dec. 6.

Caroline Hudson-Alexander, the New York soprano, was guest of honor at a reception given on Nov. 27 by Theodore A. Schroeder at his vocal studio in Boston.

MARIAN VERYL

Exclusive management Miss Annie Friedberg, Metropolitan Opera House Bldg., 1425 Broadway, New York

ARTISTS TRIUMPH IN BILTMORE MUSICALE

Ovations to Melba and Leopold Godowsky—Olitzka and Siegel Score

Despite extremely forbidding weather and the counter-demands of Christmas shopping, a capacity audience was drawn to the Hotel Biltmore musicale of Dec. 17 by the combined stellar attraction of Mme. Nellie Melba, Leopold Godowsky, Rosa Olitzka and Louis Siegel.

Mr. Godowsky's name figured in a double guise on the program. He not only thrilled his hearers with his brilliant pianism, but also offered his arrangement for the left hand of Chopin's Etude, Op. 25, No. 1, while his "Renaissance" was played by Mr. Siegel in a transcription made by that violinist.

Mr. Godowsky's superb playing aroused the audience to an enthusiasm not evoked by any other pianist who has appeared in the Biltmore concerts. Most hearty applause provoked an extra after the Chopin group comprising the Ballade in A Flat, Op. 32, Berceuse in D Flat Major and Valse in A Flat, Op. 42. The hearers marveled at Mr. Godowsky's facile playing of the left-hand étude, following which he delighted them with pearly crispness of tone in Leschetizky's "Arabesque" and Moskowski's "En Automne." The stirring virile note was supplied with Schubert's "Marche Militaire," dazzlingly played. The pianist's super-technique was revealed admirably in his added "La Campanella," Paganini-Liszt. That Mr. Godowsky's playing should have aroused such enthusiasm is a tribute both to his musicianship and to the discernment of the audience.

Mme. Melba was in perfect voice and her beautiful singing called forth a demonstration seldom, if ever, equaled in these musicales when at the close the audience remained well into the luncheon hour to hear her two extras, and then gave her another recall. Her scheduled offerings were French songs. Her able accompanist was Frank St. Leger.

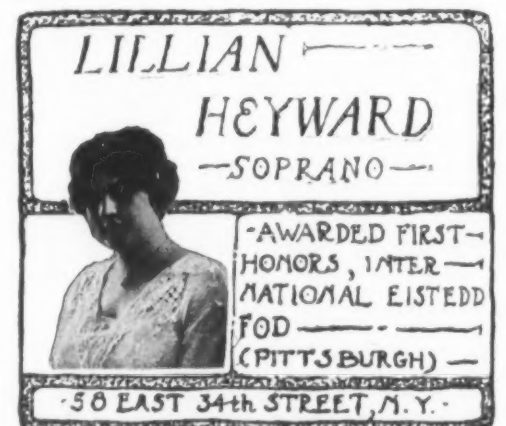
The splendid performance of Mme. Olitzka made one regret that she does not appear more frequently in New York. She sang in admirable style Meyerbeer's "Ah, mon fils," with the Santuzza aria as an encore, three lieder and Liza Lehmann's "Cuckoo." Camille Decreus accompanied both the contralto and Mr. Siegel.

Mr. Siegel exhibited gifts which evoked warm admiration, among them a refined tone, ample technique and a fine restraint. One of his most effective numbers was Lalo's "Guitarre."

K. S. C.

New Suite Played by Composer at His Exeter Recital

EXETER, N. H., Dec. 11.—An interesting feature of last week's music was the organ recital given by Alfred Brinkler at Phillips Church, under the auspices of the Phillips Exeter Academy. One of the organist's own compositions, Romantic Suite in A, was played for the first time and proved to be a charming composition which made instant appeal. The organist was assisted by James P. Webber, reader, who gave "King Robert of Sicily" with musical accompaniment by Mr. Brinkler.



LYRIC SOPRANO OPERA—CONCERT—RECITAL

SEASON 1915-1916

VIOLINIST

"Some day Sascha Jacobsen may be a second Serato."—Max Smith in NEW YORK PRESS.
Exclusive Direction: Musicians' Concert Management, Inc., 1 West 34th Street, New York.

ELIZABETH

PARKS

SOPRANO

EXCLUSIVE DIRECTION
WALTER ANDERSON, NEW YORK

DAISY ALLEN

LYRIC SOPRANO
FRENCH AND ENGLISH PROGRAMMES
"Une charmante interprete des chansons francaises"—Maurice Lafarge
(A charming interpreter of French songs)

Management: INTERNATIONAL MUSICAL BUREAU
Mathilde McDowell, Director Phone 3166 Columbus 337 West 57th Street, New York.

ALFRED D. SHAW

TENOR

CONCERT

ORATORIO

ADDRESS: 23 West 42nd STREET - - - NEW YORK

SASCHA JACOBSEN

TRULY NOTABLE CONTRIBUTION TO THE LITERATURE OF PIANOFORTE PEDAGOGY

Educational Adaptations Edited by Leopold Godowsky and Issued by the Art Publication Society
Mark a New Era in Teaching Material—A Wholesome Effort to Synchronize a Broad Musical Training with the Study of the Piano

MUSICAL AMERICA has received the first set of "Educational Adaptations" for the piano made by Leopold Godowsky and issued by the Art Publication Society of St. Louis. Mr. Godowsky briefly set forth the nature and purposes of the work in a recent interview published in this journal at which time it was incidentally remarked that if it lived up indeed to the ideals of its sponsors the achievement would likely prove epoch-making. First impressions of the production are gratifying to a degree and if the musical instructors of America give it the deep consideration it deserves a long step will have been taken in lightening the burden under which young students have labored for so long.

The intention of Mr. Godowsky and his collaborators has been the worthiest. In seeking to place before children the very cream of musical literature in all its forms in a shape adapted to their elementary technical grasp through judicious simplification they have been actuated by the most praiseworthy motives. In reality they have embarked upon a process of liberation that ought to be of far-reaching consequence. They appreciate that nine-tenths of the stuff habitually fed to the young who have not yet attained the skill enabling them to cope with the classics is of a nature to poison their love for the art at its source (unless they have genius and so

are capable of overcoming the obstacle) and of killing talent in the bud. They know that enthusiasm should be kindled from the outset and not allowed to die for want of proper musical nourishment—and only a hopeless reactionary would contend that what has been served to youngsters in the past is of the sort that engenders interest or pleasure. Hence they have arranged and adapted the best in music to replace what was unworthy of attention and in a way that fulfills the pupil's need as efficaciously as ever did the lamentable, age-worn pieces that made so many an early musical life a burden.

Regard for Child Psychology

But the mere revision and simplification of the compositions do not constitute the sum of their labors. With a proper sense of child psychology they have seen to it that facts of the composers' lives and details touching the works themselves are supplied in prefatory notes in such a way as to fire the student's interest from the outset. These biographic and descriptive notes have been supplied in most capable and illuminating fashion by Emerson Whithorne; there is given valuable indications as to the performance of the divers numbers. And teachers will feel grateful for the valuable lists of questions appended to each piece.

The Material

The material treated has been selected from the folk music, the symphonic, operatic, choral, piano, violin and song products of the chief musical nations of the world. Turning at random to the adaptations that lie before us we find the following works: Beethoven's Violin Concerto, Alessandro Stradella's "O Salutaris," Schubert's "Das Wandern," Godard's "Chanson de Florian," "But Who May Abide the Day" from the "Messiah," Beethoven's "Kreutzer Sonata," a suite of airs from "Rigoletto," Schumann's "Lied der Braut," Schubert's "Haidenröslein," "Celeste Aida," Mozart's G Minor Symphony, little suites made up of folk tunes of Russia, Germany, Holland, Sweden, Ireland, France, Hungary, Brahms's "Cradle Song," airs from "Norma" and "Mignon." This by no means exhausts the supply, but it serves in a measure to indicate the character of music offered. Naturally it has been necessary to subject the larger of these compositions to considerable emendation. Transpositions of key have been frequent and in such works as the "Kreutzer Sonata" and the Violin Concerto of Beethoven the long working out sections are elided, the intention being not so much to make the child absorb the number as a whole as to impress on the youthful mind the fundamental themes and melodies and making them part and parcel of his musical consciousness. This sort of thing obviates all necessity for training in so-called "musical appreciation" in his later years. And the

advantages that accrue from this sort of thing should more than offset the effect of the occasional curtailments wrought upon these works.

Made by a musician of Mr. Godowsky's skill, the various masterpieces lose as little by the process of simplification to which they are put as is possible for any music so treated. And he has fingered and phrased them with superlative care and taste. In the cases of certain songs the texts are supplied in English above the piano parts; while in others the poetic import of the song, its general mood and the proper manner of voicing it is presented among the other bits of information supplied by the preface.

All told, the initial impression derived from the "Educational Adaptations" is distinctly fortunate. H. F. P.

SERVICE OF JEWISH MUSIC

Mount Morris Baptist Church to Present Program of Novel Character

The Mount Morris Baptist Church, of which the Rev. John Herman Randall is pastor, will give a musical service on the evening of the first Sunday in January of a novel and unconventional character. The music will consist of representative pieces from the services of the synagogues, including the traditional air, "Kol Nidre," the Day of Atonement anthems, Lewandowsky's "Adonoy moh Odom" ("O Lord, what is man, that Thou takest knowledge of him") and G. Froelich's "Der Grosse Tag," together with the Rev. Max Grauman's "V'shomru," and characteristic responses. The music will be sung by a double quartet of singers, experienced in synagogue music, some of whom are soloists of leading synagogues of this city. Among these will be the Rev. Max Grauman, cantor of the West End Synagogue; William Wheeler, solo tenor of Temple Emanu-El, and Mrs. Wheeler; Lucy Winter and Don Carlos Buell of Temple Ahawath Chesed Shaar Hashomayim; Marguerite Ringo, Helen Waldo and Jacob Weibley, with A. R. Freeman at the organ.

The service will be under the direction of Mr. Buell, who is choirmaster of the Mount Morris Baptist Church, and will be sung in Hebrew, German and Eng-

lish, it being the custom at this church to sing the musical services in the languages in which they are written. The Froelich and Grauman anthems require mixed chorus and male and female quartets. It is said that a musical service of synagogue music has not before been given in a Christian church in New York, at least.

THIRD BUCKHOUT MUSICALS

Works of Marya Blazejewicz Given by Soprano and the Composer

The third "Composer's Evening" at the residence-studio of Mme. Buckhout, the New York soprano, on Dec. 14, was devoted to the compositions of Marya Blazejewicz.

Interpreting her works, Mme. Buckhout sang admirably "Für ein Kurzes Glück," "Love Song," "The Secret," "Dream Thoughts," "Die Glocke" (which is dedicated to her by the composer), "Your Lips Have Said You Love Me," "Polish Folk-song" and "The Message." Leo Ullman, baritone, won favor in "Serenade," "Road to Arcady," "Boundless Love" and "Oblation." Mme. Blazejewicz presided at the piano for the singers and also played her own piano compositions, a Fantasy Polonaise, Romance and "Study in Double-Notes" in a manner that proved her a very accomplished pianist. Her songs were found to be splendid works, while the piano pieces are the work of an excellent musician whose music should be more widely known than it is.

The evenings are to be continued, programs of the compositions of Olej Speaks, Mary Helen Brown, Leo Braun, Christiaan Kriens and A. Walter Kramer being scheduled for the coming weeks.

Casals and His Wife to Give Joint Recital on Jan. 8

The joint appearance of Pablo Casals, the Spanish 'cellist, and his wife, Susam Metcalfe-Casals, soprano, will take place in Aolian Hall, New York, Saturday afternoon, Jan. 8. This will mark Mrs. Casals' first appearance in America in several seasons. Mr. Casals' next appearance in New York, with Harold Bauer, is scheduled for Tuesday afternoon, Jan. 18.

The Best Musical Paper

To the Editor of MUSICAL AMERICA:

Inclose money order for another year's subscription to your paper. It is, without doubt, the best musical paper I have taken.

With best wishes for a prosperous year,

Sincerely,
EDNA MAE ROBBINS.

Utica, N. Y., Dec. 6, 1915.



GEORGE
RASELY
TENOR

PERSONAL
ADDRESS:

195 Lexington Ave., Cambridge, Mass.

BERTHA I. KAGAN

Vortragsmelsterin
GERMAN—DICTION and INTERPRETATION for CONCERT and OPERA.
Song Interpretation—English, French, Italian
509 Pierce Building, Copley Square
BOSTON

ARTHUR

WILSON

Voice Builder and Teacher of Singing
88 Gainsborough, St., BOSTON

FREDERICK W. WODELL

Has taught singing in Boston more than twenty years. SPECIALIZES in SINGING in ENGLISH—ORATORIO—CONCERT—CHURCH. List of PROFESSIONAL PUPILS on application.
Pierce Bldg., Copley Sq., Boston.

GERTRUDE

HOLT

SOPRANO—Concert and Recital
Address: 260 Clark Road, BROOKLINE, MASS.

WELDON HUNT

BARITONE
Teacher of CAROLINA WHITE, Prima Donna
Soprano of Chicago-Philadelphia Opera Co.
Studio, Steinert Bldg., BOSTON, MASS.

HELEN ALLEN HUNT

295 Huntington Avenue

FOR RENT

Studios in the New Lyon & Healy Building



The booklet is now ready, on application, showing space reserved on the 6th, 7th, 8th and 9th floors for studios of the highest class. There will be a decided advantage in a permanent location in this modern fireproof building. Service of the highest class. Beautiful Lyon & Healy Recital Hall on the first floor. Building ready May 1, 1916. Reservations may be made now.

WILLOUGHBY & COMPANY
7 West Madison St., CHICAGO

LOYAL PHILLIPS SHAW

BARITONE

511 Butler Exchange, PROVIDENCE, R. I.

6 Newbury St., BOSTON

THE WITEK-MALKIN TRIO

ANTON WITEK The Great Bohemian Violin Virtuoso and Concert master of Boston Symphony
MRS. VITA WITEK Famous Berlin Pianist
JOSEPH MALKIN Greatest Russian 'Cellist

Available for Recitals of Solos, Joint and Chamber Music

Represented by MAX O. KUNZE :: :: :: Symphony Hall, BOSTON, MASS.

KATHERINE LINCOLN

Teacher of Singing

33 West 67 St., NEW YORK
(Fri., Sat. and Mon.)

514 Pierce Bldg., BOSTON
(Tues., Wed. and Thurs.)

HELEN HOPEKIRK

Address, 169 WALNUT ST., BROOKLINE, BOSTON, MASS.

MR. & MRS. ARTHUR J. HUBBARD VOCAL INSTRUCTION
246 Huntington Ave. BOSTON, MASS.

HARRIOT EUDORA BARROWS

SOPRANO TEACHES AT 609 PIERCE BUILDING, BOSTON, MASS.

CONTRALTO SOLOIST AND TEACHER
STUDIO: 509 PIERCE BLDG., BOSTON, MASS.

THEODORE SCHROEDER VOCAL STUDIO

295 Huntington Avenue Monthly Pupils' Recitals—Artists' Receptions—Prospectus on Request BOSTON

HARPIST AND BARITONE IN RECITAL

Mildred Dilling and David Griffin Glowingly Praised for Philadelphia Performance

PHILADELPHIA, Dec. 10.—Mildred Dilling, the young harpist of New York, and David Griffin, baritone, one of Philadelphia's representative singers, with the assistance of Mrs. Edith Mahon as accompanist, gave one of the most successful recitals of the season before an audience which filled the concert room of the Acorn Club yesterday afternoon. Miss Dilling's playing has the charm and enthusiasm of youth, to which is added a surprising degree of efficiency in the handling of her instrument. Her fingering is firm and facile, and to fluent manipulation she adds the poetic quality so essential in bringing out the true beauty of the harp, which, in fact, becomes seraphic in its sweetness under her dainty fingers. She was heard in a variety of selections yesterday, her most brilliant qualifications being displayed in the Fantasia for harp and piano, by Dubois, in which Mrs. Mahon sustained her equally important part with artistic appreciation. Also of especial charm were "Norse Maiden's Lament," by Celeste D. Heckscher, Debussy's "Arabesque," Chaconne, by Durand, and Impromptu Caprice, by Pierné, which made up Miss Dilling's second group of numbers.

Mr. Griffin is a singer of sterling qualities, since he uses with admirable skill and understanding a voice of richly sonorous timbre. One does not often hear, in fact, a baritone that falls more pleasantly upon the ear, its mellow beauty being free from any suggestion of strain or harshness. His singing has sympathetic appeal and a fair degree of effectiveness in the way of dramatic expression. He was heard yesterday in such selections as "Come Raggio di Sol," by Caldara, and the "Vittoria, Vittoria," of Carissimi, which he sang with distinctive refinement of manner and tone, giving evidence of his versatility in the more spirited group of three "Free-



Mildred Dilling, Harpist, and David Griffin, Baritone, Who Joined in a Philadelphia Recital

booters' Songs," by William Wallace, with "Up, Up in the Saddle, Lads," as a well-done climax. Mr. Griffin was also heard with good effect in several songs with harp accompaniment by Miss Dilling, especially pleasing being "Sylvain," by Sinding, which had to be repeated, while "Music of Hungary," by Mrs. Heckscher, a song of colorful melodiousness, with a particularly effective piano part, which the composer was to have played, had not illness prevented, brought the recital to a close.

A. L. T.

KUNWALD AS LECTURER

Cincinnati Conductor Sees Beethoven's "Fourth" as Meaning "Creation"

CINCINNATI, OHIO, Dec. 7.—Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, has been known for some time as an exceptionally gifted public speaker. His last appearance in this rôle revealed a marked originality and depth of understanding which made the subject of his most recent lecture, "The Viennese School of Music," unusually entertaining.

Speaking of Beethoven's Fourth Symphony, which was played at the symphony concerts in Cincinnati on Dec. 3 and 4, he declared it to be his belief that in this symphony Beethoven incorporated his conception of the creation. In support of his theory he advanced a logical explanation. The rather sombre introduction, he said, symbolizes "the darkness which was on the face of the deep"; the three A's in the two violins before the outburst of the first fortissimo, the fiat of the Creator, "let there be light"; the bright and happy development section, the expression of the joy of all living creatures in the life which had been bestowed upon them. In the lovely Adagio of the second movement, Kunwald sees

Beethoven's conception of Eve's creation. Less seriously, the speaker suggested that Beethoven may have intended to emphasize the importance of woman's introduction into the world, by the sharp incisive figures played double forte which break into the beautiful melodies of this movement; which, by the way, suggest an atmosphere of feminine grace and charm. Other symphonies touched upon in this lecture were the E Flat of Haydn, the "Jupiter" of Mozart and the Fourth of Bruckner.

WATERTOWN CLUB CONCERT

Francis Macmillan and Nicolai Shueer Please Audience

WATERTOWN, N. Y., Dec. 13.—The second concert in the series of three artists' recitals being given by the Morning Musicale Club introduced to Watertown music-lovers Francis Macmillan, violinist, and Nicolai Shueer, pianist, in a program that won enthusiastic applause. Mr. Macmillan proved his place among the "elect" of violinists, his tone being especially beautiful in quality and color. Nicolai Shueer furnished a sympathetic accompaniment, and won warm recognition in his solo work.

This year for the first time the Morning Musicale Club has adopted the plan of selling season tickets, and the expenses of the entire course were covered by the first and second concerts. The club members have felt additional interest in spreading the gospel of good music since the visit last spring of John C. Freund, editor of MUSICAL AMERICA, which had a splendid influence on the thought of our musicians.

APPLAUSE FOR PAUL REIMERS

Tenor Gains Favor of San Antonio Audience in Mozart Society Concert

SAN ANTONIO, TEX., Dec. 3.—The Mozart Society made its initial appearance Wednesday at Beethoven Hall, presenting Paul Reimers, tenor. This was Mr. Reimers' first visit to San Antonio and, from the large audience which greeted him and the hearty applause given him, he will probably remember it with pleas-

ure, as will also his hearers. His program was composed of folk songs of various countries from the seventeenth century to the time of the "Suwanee River." His voice has a delightfully mellow quality.

The Mozart Society, under the direction of Arthur Claassen, sang several numbers, the most pretentious of which was the "Yo Nennen," by Wassili Leps. This difficult chorus was given in a very effective manner, with good attack and clean-cut releases. Mrs. Frederick Abbott, the accompanist, did fine work, and Miss Bingham, accompanist for Mr. Reimers, proved herself most efficient, although she did not know until that morning that she was to play.

C. D. M.

RECITAL BY WILLY DE SADLER

Æolian Hall Program Includes Danish and Russian Songs

The song-recital given by Willy de Sadler, baritone, on Tuesday evening, Dec. 14, in Æolian Hall, demonstrated the personal capacity to hold his audience which Mr. de Sadler possesses in unusual degree. The program given covered a wide field, from the "Pietà Signore" of Stradella and seven Zigeunerlieder of Brahms, to the "Min Tankes-Tanke" of Grieg and the Tchaikowsky "Ob Heller Tag," which were sung in the Danish and Russian.

An Elegie and the "Ouvre Tes Yeux Bleus" of Massenet gave the singer opportunities to display the qualities of a voice which is rich in dramatic effect. Mr. Sadler has a nice sense of the requirements of concert work and his Schubert group, which included the exquisite little "Die Forelle" and the "Der Doppelgänger," was given in diction that was flawless. Especially pleasing was his singing in Danish of the Grieg "Min Tankes-Tanke," which brought prolonged applause from an audience that was quick to appreciate and express its approval of the singer's fine powers of interpretation. Richard Hageman's accompaniments were played with a nice understanding of the program's exactions. Organ and piano accompaniment were both used for the "Pietà Signore" of Stradella, Philip Hauser being at the organ.

M. S.

BEGS TO HEAR STOKOWSKI

Lure of Symphony Concert Draws Pole Half Across Ohio

COLUMBUS, OHIO, Dec. 14.—When Conductor Stokowski's music-makers of the Philadelphia Orchestra appeared here in Memorial Hall one of the auditors was a man who had ridden half across the State, from Cincinnati to Columbus, and then begged at the door the coveted dollar which gave him admission.

As he stood at the door he told his story: "I am Polish. So is he, the leader. I love the music he make, but I got no money."

One of the concert-goers became interested and gave him the price of a ticket, saying: "I, too, love Stokowski and the music he makes." And they passed in the hall together.

MURATORE HEARD IN HIS FIRST CHICAGO RECITAL

Tenor Who Is Sensation of Opera Season There Wins Commensurate Success in Concert Room

CHICAGO, Dec. 7.—The first of the morning musicales in the Gold Room of the Congress Hotel last Tuesday was made especially noteworthy by the appearance of Lucien Muratore, the French tenor, who is the sensation of the opera season.

Muratore displayed the same romantic personality and was the same great artist who has given so much pleasure to opera patrons. In the minutest detail of the art song, he developed that mastery of diction and the vocal art in general that was to be expected of him.

Mr. Muratore's program opened with an air from Giordano's "Fedora," sung with dramatic warmth and fine vocalism. This was followed by a group of three songs by Georges Hùe, two excerpts from Massenet's "Werther" and Lalo's "Roi d'Ys" and a final group by Messager, Renard and Mistral. This was the tenor's first recital in Chicago and it was a repetition of his operatic successes in that the audience was moved by his singing to evidences of positive rapture.

Edna Gunnar Peterson, the Chicago pianist, was the assisting artist, and was heard in selections by Rachmaninow, Debussy, Godard and MacDowell, making a very favorable impression with her charm of personality and brilliant playing. Charles Strony, conductor, was the very musical accompanist for Muratore.

M. R.

MINNIE TRACEY IN CINCINNATI

Soprano Winning Esteem as Teacher at Conservatory of Music

Minnie Tracey, the American soprano, has been winning enviable success in Cincinnati, where she went in October to join the vocal faculty of the Cincinnati Conservatory of Music.

She is to give a recital in Cincinnati in January and will also sing at a concert given by the Conservatory Orchestra under Pier A. Tirindelli. A series of Sunday evenings has been begun by her, two a month, which will be continued throughout the winter. Miss Tracey recently entertained at dinner Pablo Casals, the Spanish 'cellist, and his wife Susan Metcalfe. Mrs. Casals on this occasion sang Schumann and Schubert songs accompanied by her husband at the piano. On Sunday afternoon, Dec. 5, Mr. and Mrs. Casals were entertained at the Conservatory by Bertha Baur, the director, and Mrs. Casals again gave an impromptu program, accompanied by her husband, before the students. Her singing aroused much enthusiasm.

Miss Tracey's class has been very successful and is so large that she will be obliged to refuse pupils after Christmas. Two of her pupils were recently heard at the first pupils' concert, Virginia Dalls-well, the wife of Julius Sturm, 'cellist of the Cincinnati Symphony, and Marguerita Tirindelli. Both of them won marked success.



EDITH
CHAPMAN GOOLD
SOPRANO

Address:
2314 B'way New York City
Tel. Schuyler 4789



JULIA
HEINRICH
First Prima Donna Soprano, Hamburg Opera

Now available for
RECITALS AND ORATORIO

Engaged for Metropolitan Opera House Entire Season 1915-1916

Address personally, Hotel Berkly, 74th St. and Amsterdam Ave., New York, or Metropolitan Opera House



GERTRUDE
CONCANNON
Concert Pianiste

"Her technique is well rounded."—FREIE DEUTSCHE PRESSE (TRANS.), BERLIN.

"One could clearly perceive that Gertrude Concannon is a genuine and highly gifted pianistic talent."—(TRANSLATED) SIGNALE—BERLIN.

"The first number, a concert study of Dupont's, was wonderfully played by Miss Concannon."—DAILY CARDINAL, UNIVERSITY WISCONSIN, MADISON, WIS.

"Gertrude Concannon scored another triumph in Schubert's 'Der Erl Koenig.'"—GRAND RAPIDS NEWS.

"Her tone, marble under velvet."—KANSAS CITY STAR.

WESTERN REPRESENTATIVE, H. E. BANNISTER,
The Orville, 9th and Forest Ave., Kansas City, Mo.

LUDWIG SCHMIDT

VIOLINIST

MUSICAL AMERICA
624 Michigan Boul. CHICAGO

NEW MUSIC—VOCAL AND INSTRUMENTAL

UNDER the title "Five Concert Songs," the Boston Music Company has revealed to American music-lovers what the ability of the English composer, Easthope Martin, really is.* From time to time tid-bits by this composer have been seen here, handled by the New York agents of his English publishers. But nothing from his pen has seemed worthy of more than passing attention.

Not so these "Five Concert Songs," which are of a quality that makes one interested in Mr. Martin's music. There are settings of Wordsworth's "The Daffodils," Jessie Middleton's "In the Oakroom" and "Song of Yearning," Shakespeare's "Blow, Blow, Thou Winter Wind" and Tennyson's "Break, Break, Break." The standard of excellence is noteworthy in all five, only spots here and there failing to hold the examiner's serious attention. Such a setting of the Wordsworth poem can only be achieved by a man who has a fine imaginative insight. It is a perfect song, one which though somewhat long on the page, will not prove overlong in performance.

Mr. Martin is a modern, but one who has not yet discarded euphony. He avoids the conventional, yet does not rejoice in the ugly, even though it be "different." Very notable is the development of the original idea in the "Break, Break, Break," which is in many ways one of the best songs that has come out

*FIVE CONCERT SONGS. For a Solo Voice with Piano Accompaniment. By Easthope Martin. Published by the Boston Music Company, Boston. Price, \$1.50 net.

of England in a decade. The first three songs are for a high voice, the last two for a medium voice. A real virtuoso-accompanist will be required to do justice to the piano parts, which are big and thrilling.

A NEW song by Elmer Andrew Steffen, an Indianapolis composer, is "Requiem of the Sea," published by Boosey and Co., New York.† In this song Mr. Steffen has written an agreeable melody, with a well-managed simple accompaniment, which rises to a very admirable climax. It reveals little that is new in conception or design, but belongs to that class of pleasing and singable songs which has its place in the literature. The song is published both for high and low voice.

NEW songs from the house of Summy in Chicago‡ include Helen Louise Birch's "The Return of Love," "Requiescat" and "April," three songs which are a great improvement on her Yeats settings commented on in this column some weeks ago. Eleanor Everest Freer has a new song in "The Child's Quest," which is not much better than some of her earlier compositions, lacking coherency as well as inspiration. A setting of Henley's "When the West Is Paling," under the title of "Only and Forever," by Catherine McFarland is an example of an interesting idea, conveyed in the prelude and used later on, marred by a commonplace melody employed as the main portion of the song.

THE John Church Company offers "Six Carols for Christmas-Tide," published under one cover in an attractive enough edition. In this are contained Mary Helen Brown's "Hark! What Sounds Are Stealing," C. B. Hawley's "See Amid the Winter Snow," R. Huntington Woodman's "Ring Out, Ring Out, O Christmas Bells," Charles Gilbert Spross's "Carol, Sweetly Carol," G. Marschal-Loepke's "The Christmas Stars Are Shining" and Fay Foster's "Gather 'Round the Christmas Tree."§

IN *The Organ Loft*, a magazine of organ music, published by G. Schirmer, Ltd., in London, appears a very nice piece by Roland Diggle, the Los Angeles composer, entitled "Twilight Reverie."|| Though it is in no way an epoch-making composition, it has a suave melodic nature and when played with effective registration will assuredly meet with favor. It is dedicated to the widely known New York concert organist, Richard Keys Biggs.

A NUMBER of new compositions have been received from the London branch of G. Schirmer.** On the whole, the most interesting are four songs by James Lyon, based on poems from "The Mastersingers of Japan," by Clara A. Walsh. To these words Mr. Lyon has wedded music which is only on brief occasions felicitous. Apparently he believes that whole-tone progressions, used here and there, coincide with Eastern music. For that matter, so does Puccini in "Butterfly." But to avoid growing irrelevant, the writer wishes to commend these songs for their modesty and simplicity. In "The Deserted Garden"

†"REQUIEM OF THE SEA." Song for a Solo Voice with Piano Accompaniment. By Elmer Andrew Steffen. Published by Boosey & Co., New York. Price, 60 cents.

‡"THE RETURN OF LOVE," "REQUIESCANT," "APRIL." Three Songs for a Solo Voice with Piano Accompaniment. By Helen Louise Birch. Price, 50 cents each the first two, 30 cents the third. "THE CHILD'S QUEST." Song by Eleanor Everest Freer. Price, 50 cents. "ONLY AND FOREVER." Song for a Medium or Low Voice. By Catherine McFarland. Price, 30 cents. Published by the Clayton F. Summy Co., Chicago.

§"CAROLS FOR CHRISTMAS-TIDE." Published by the John Church Company, Cincinnati, New York and London. Price, 5 cents.

||"TWILIGHT REVERIE." For the Organ. "THE ORGAN LOFT, BOOK CXVI." Published by G. Schirmer, Ltd., London.

**FOUR SONGS, FROM "THE MASTERSINGERS OF JAPAN." For a Medium Voice. By James Lyon. Price, 2/-, "A LANTERN SUITE." For the Piano. By Alec Rowley. Price, 2/- net. "ATMOSPHERIC SKETCHES." For the Piano. By Charles Vincent. Price 2/- net. Each published by T. Schirmer, Ltd., London.

everything is frugally disposed of; yet the effect is not one of barrenness. "The Wild Geese" is mildly interesting, although trite rhythmically. Despite stress placed upon a commonplace phrase, "The Dream" is rather well wrought. It is over in a trice. "Spring Showers," the only brisk-paced song in this set, is threaded about with a fleet arpeggio accompaniment, which is idiomatic and possibly grateful, if undeniably thin. Each song is very short, being simply a tiny sketch. There is absolutely nothing Japanese about the poems; perhaps, therefore, it ought not occasion surprise that Mr. Lyon's settings conjure up no glint of Eastern color.

For the piano are at hand, "A Lantern Suite," by Alec Rowley, and "Atmospheric Sketches," by Charles Vincent. There is little to say about either of these. The first-named, in four numbers, is mediocre in conception and treatment; the so-called "atmospheric" sketches are singularly uninspired and lacking in genuine atmosphere. Mr. Vincent, who is known here as a theorist, has contrived to pen music which exhibits not the slightest strain of originality. It will sound equally well (or as bad) on the organ. Equally difficult to understand is why the "Lantern Suite" should be thrust upon the market, which is already richly supplied with innocuous music.

NEW additions to the literature of religious music are a "Sicut Cervus," motet for four-part chorus, of Palestrina, edited by Nicola A. Montani, and a three-part "Credo" for men's or boys' chorus with organ accompaniment by Mr. Montani.†† The last-named (published by J. Fischer & Brother) is dedicated to the Society of St. Gregory of America, with which Mr. Montani has been associated for years. The work is well done and will yield gratifying results in performance. The Palestrina work is a good addition to Schirmer's Octavo Edition of liturgical Catholic church music, in conformity with the *motu proprio* of his Holiness, Pope Pius X.

"FOLLOW YOUR SAINT," a poem by Thomas Campion, has been set to music by Anthony Bernard, the result issued by the London branch of G. Schirmer.*** The song has strong and weak points. It has a hint of orig-

††"SICUT CERVUS." By Giovanni da Palestrina. Edited by Nicola A. Montani. Published by G. Schirmer, New York. Price, 6 cents. "CREDO." Arranged for Three-part Chorus of Boys' or Men's Voices. By Nicola A. Montani. Published by J. Fischer & Bro., New York. Price 15 cents.

***"FOLLOW YOUR SAINT." Song for a High Voice. By Anthony Bernard. Published by G. Schirmer, Ltd., London. Price, 2 shillings net.

inality, although the personal note is not positive. Mr. Bernard has endeavored to saturate himself with the quasi-mystic spirit of the words. He has achieved a song which is sincere and which commends itself for that quality. It is for soprano or tenor, but is issued in low key also.

MRS. H. H. A. BEACH'S Opus 75 consists of four songs arranged for four-part chorus of women's voices, two of which, entitled "The Candy Lion" and "Dolladine," have been received by the reviewer from G. Schirmer.‡‡ Both are children's songs and particularly apropos at this holiday time. They are unpretentious and effective. Mrs. Beach has dedicated them to the St. Cecilia Club of New York, Victor Harris, conductor.

A "Dies Sanctificatus" of Palestrina, edited by Nicola A. Montani, is among Schirmer's issues of religious music, this being selected in conformity with the *motu proprio* of His Holiness, Pope Pius X. This motet is for four-part chorus, a capella.

THE Clayton F. Summy Company of Chicago advances two new volumes—Earle C. Smith's "Applied Touch and Technic for the Piano" and Marie Seuel Holst's "In the Garden of Chords and Melodies."§§ The writer admires Mr. Smith's work, which is a series of foundational technical exercises. In his introduction the author explains that his book deals only with the rudiments. He begins by offering a method for obtaining relaxation away from the instrument, following which come exercises for the lift and stroke and for freeing the finger muscles from arm contraction. Scales and preparatory exercises are dealt with briefly, as are parallel and contrary thirds and sixths. Arpeggios, phrasing, chords, octaves, sixths, thirds, legato sixths, trills, chain-trill, finger and wrist staccato, stretches, melody, voicing, repetition, dynamics, skips and rhythm—all of these are concisely and intelligently treated. In conclusion a few suggestions for practice are given.

Miss Holst's book contains eight progressive little piano pieces for children. Simple words are strung to the gradually graded melodies. It should help to familiarize youngsters with the conventional cadential closing. In some cases words are not included. The chords belonging to each piece are tabulated at the start and will aid the pupil considerably when he actually encounters them later on.

¶"THE CANDY LION." "DOLLADINE." Two Songs arranged for Four-part Women's Chorus with Piano Accompaniment. By Mrs. H. H. A. Beach. Published by G. Schirmer, New York. Price, the first, 8 cents net; the second, 12 cents net. "DIES SANCTIFICATUS." Palestrina. Arranged for Four-part Chorus, a capella. By Nicola A. Montani. Published by G. Schirmer, New York. Price, 6 cents net.

§§"APPLIED TOUCH AND TECHNIC FOR THE PIANO." By Earle C. Smith. Price, \$1.50. "IN THE GARDEN OF CHORDS AND MELODIES." For the Piano. By Marie Seuel Holst. Price, 50 cents. Both published by the Clayton F. Summy Company, Chicago.

COMPOSITIONS by MARSHALL KERNOCHAN

For Four Part Women's Voices

THE SLEEP OF SUMMER

Performed Successfully by { Orange Musical Art Society
Woman's Choral Society, Jersey City
Arthur D. Woodruff, Conductor

Songs
(High)

LILACS
A CHILD'S SONG
WE TWO TOGETHER

(High and Low)

SMUGGLER'S SONG

Published by

G. Schirmer, New York



ADELAIDE FISCHER

SOPRANO

CONCERT AEOLIAN HALL

January 31, 1916

Personal Representative: J. H. Livingston, Jr.,
8 West 40th St., New York

Management:
Wolfsohn Musica Bureau, 1 W. 34th St., New York City

WALLINGFORD RIEGGER

Theory and Composition

Conductor at the Neues Lulsen Theater,
Königsberg, Prussia

N. VAL.

PEAVEY

PIANIST

Address: 99 Euclid Ave., Brooklyn, N. Y.
N. Y. Studio: 47 East 30th St.

IRENE PAWLOSKA

MEZZO-SOPRANO

Chicago Grand Opera Company

Address JULIUS DAIBER, Auditorium Theatre, Chicago

ALBERT RIEMENSCHNEIDER

ORGAN RECITALS

Pupils Accepted

Director of Music, Baldwin Wallace College
BEREA, OHIO



GUSTAF HOLMQUIST

BASS BARYTONE

Teacher of Voice

82 Auditorium Building, Chicago

Management ALMA VOEDISCH, 3941 Rokeby Street, Chicago



GRACE BRUNE-MARCUSSON

SOPRANO

CONCERTS and ORATORIOS

"In the passages most exacting in tone and technique there was no suggestion of her wonderful power and volume being taxed."—Mason Valley News, Yerington, Nev.

2559 Jackson Boulevard, Chicago 'Phone, West 661

SHEPARD SYSTEMS SIMPLIFY

TRAINING SCHOOLS FOR TEACHERS AND PERFORMERS

A. Agnes Shepard (Mrs. F. S. Shepard), Director, Orange, N. J.

FLORENCE HARDEMAN

VIOLINIST

FOSTER & DAVID, 500 Fifth Avenue, NEW YORK

ZACH ORCHESTRA IN STRONG PROGRAMS

Heinrich Gebhard, Pianist, and Paulo Gruppe, 'Cellist, Much Admired Soloists

ST. LOUIS, Dec. 18.—The Symphony program of yesterday afternoon contained selections suited to all tastes. The Yuletide spirit pervaded the auditorium when Mr. Zach gave the "Pastoral Symphony" from the "Christmas Oratorio," by Bach. Heinrich Gebhard, the soloist, played Saint-Saëns's Concerto No. 2 in G Minor. This work calls for brilliant technique, which was disclosed in it in masterful fashion by Mr. Gebhard. It was his first appearance in St. Louis, and he displayed his talent in a most effective manner. There is not much chance for the expression of poetical feeling in this Concerto, but Mr. Gebhard made the most of it. He consented to add an extra number in the form of Debussy's "Claire de Lune." The "Leonore" Overture, No. 3, Beethoven, was followed by the "Dante" Symphony of Liszt. In this Mr. Zach was assisted by sixty-five members of the Morning Choral Club and several additional orchestra men. It was given a superb performance.

At the "Pop" Concert, Sunday, the soloist was Paulo Gruppe, violoncellist, a young man of international reputation, who is now a member of the orchestra. He is a soloist of the first rank, and music patrons were extremely glad to have the opportunity of hearing him again, especially as he had not appeared here as a soloist since he first played with the orchestra about five years ago. He gave the Symphonic Variations of Boellman with an extra number and exhibited an extremely sensitive feeling for the music. The orchestral numbers included the several *entr'actes* from "Carmen," "To Spring" (first time here); Grieg; the "Humoresque," Dvorak, and the Intermezzi from "The Jewels of the Madonna."

It was learned this week that the St. Louis Grand Opera Committee, by special arrangement with the Metropolitan Opera Company of New York, had been able to secure Serge de Diaghileff's Ballet Russe for one matinée and two evening performances at the Odeon on March 6 and 7. Practically the same list of guarantors as have supported the opera have banded together to give St. Louis this unusual entertainment.

Last week Paulo Gruppe, 'cellist, and Ernest R. Kroeger, composer and pianist, gave a joint recital at the home of Mrs. John G. Cole.

At the piano recital given at the Wednesday Club, under the auspices of the Ladies' Friday Musical, for the benefit of the Students' Symphony Club, Mrs. David Kreighshaber, pianist, was assisted by Helen Brown of Cincinnati, soprano. Mrs. Kreighshaber's playing, as usual, was characterized by truly remarkable execution, the "Etudes Symphoniques" of Schumann finding especial favor with the audience. Miss Brown, who had never before been heard in St. Louis, charmed her hearers with her musicianly rendition of a group of songs, including "Sehnsucht nach dem Frühling" of Mozart and "Black Roses" by Sibelius. For encores she sang a sprightly and pleasing novelty, "April," by Florida, and the familiar "Will-o'-the-Wisp" of Spross.

The City Club had its annual musical frolic on Wednesday, Thursday and Friday of this week in the form of a revue. As usual, the performance was full of entertaining music from the pens of

Artists and Society Girls Appear In Programs at Hospital Bazaar



© International Film Service, Inc.

Some of the Participants in the Programs at the St. Mark's Hospital Bazaar, New York, Dec. 14-18. Kenneth S. Clark with Ruby Jarrell, Soprano, and Society Girls Who Sang His "Charity." Seated, Left to Right: Eleanor Kendall, Dorothy Battie, Olivia Erdman, Elizabeth Kirlin, Miss Jarrell, Eunice Clapp, Anna Ballard, Marian Hall and Emmalena Sizer

MUSICAL artists and society girls united as participants in the various entertainments provided at the St. Mark's Hospital Bazaar, Grand Central Palace, New York, Dec. 14-18. The most pretentious offering was the pageant, "Terpsichore," tracing the history of dancing. In these were introduced several ancient instruments, such as the virginal, viola de gamba, harpsichord, etc., the performers being Paul Kéfer, Frances Pelton-Jones, Roscoe

Possell and Mrs. Adrian Hoffman Joline. The Misses Dorothy, Rosalind and Cynthia Fuller, exponents of English folk-music, did an old English dance.

Several artists appeared in the society programs which were offered on three days of the bazaar. Gaston Sargent, the basso, formerly of Covent Garden, sang Edward German's "Rolling Down to Rio" and the Oley Speaks "Shepherd, See Thy Horse's Flowing Mane." Martin Richardson, the operatic tenor, of-

fered "Ridi Pagliaccio." Lydia Lopoukova, the Russian dancer, was another of the participants. Ruby Jarrell, a talented young Southern soprano, sang the Massenet "Elégie" and the Spross "Will o' the Wisp." She also sang the solo part in "Charity," by Kenneth S. Clark, supported by an octet of society girls, and by Mr. Clark at the piano. Among the other able musical participants were Charles Hathaway, baritone, and Ruth Darcy, mezzo-soprano.

Frederick Fischer, Noel Poepping, Robert Conroy, Arthur W. Proetz and W. G. Haenschen. George Sheffield, the tenor, had one of the principal rôles and sang several attractive numbers. One of his songs, "A Night in Arabia," by Mr. Haenschen, is good enough for any concert program. H. W. C.

"Emmanuel," New Christmas Cantata, Sung with Distinguished Soloists

"Emmanuel," a new Christmas cantata by Chester B. Searle, organist of the Second Reformed Church of Hackensack, N. J., was sung there on Dec. 19 for the first time by a double choir of seventy-five and soloists from New York, including Elizabeth Parks, soprano; Mrs. Alice Sanford Baker, contralto; Bechtel Alcock, tenor, and Reinald Werrenrath, baritone.

Long List of Distinguished Artists in Boston Elks' Memorial

BOSTON, Dec. 11.—A distinguished list of Boston artists contributed the musical program to the memorial exercises held by the Boston Lodge of Elks in the Boston Opera House last Sunday afternoon. Participants were Mme. Lida Bottero, soprano; George Rasely, tenor; Nicola Oulukanoff, Russian baritone; Florence Jepperson, contralto; Alice Eldridge,

pianist; John Herman Loud, organist; the Pilgrim Male Quartet, consisting of Robert Fitzgerald, first tenor; Everett S. Glines, second tenor; Percy F. Baker, baritone, and William Gustafson, Jr., basso; Virginia Walker, harpist; Jose Shaun, tenor; Ralph Smalley, 'cellist; Kalova Ondricek, violinist, and these members of the Boston Grand Opera Company; Belle Gottschalk, soprano; Elizabeth Campbell, contralto; Georgi Michailoff, tenor, and Alfred Kaufman, basso. Alexander Smallens and John A. O'Shea served as accompanists.

Recital Descriptive of Christmas Day Given at Lancaster School

LANCASTER, PA., Dec. 20.—A special Yuletide pianoforte recital was given on Dec. 18 at the William A. Wolf Institute of Pianoforte and Organ Playing, Lancaster, by the students of Dr. Wolf. The program was arranged in parts suggesting "Christmas Morning," "The Arrival of Guests," "A Visit to the Play-Room," "The Mechanical Toys," "The Gifts" and "Close of Day" and compositions illustrative of these titles were given by the following:

Helen M. Eshelman, Earle W. Echterbach, Earl H. Geiter, Harold E. Chambers, Glenna Mary Smith, Annabelle Weinberg, David F. Chambers, Jr., Margaret E. Antes, Miriam E. Hupper, Myrtle G. Litch, Edith M. Witmer, and Warren E. Miller.

The composers represented included such names as Lynes, Friml, Barbour, Horvath, Gaynor, Krentzlin, Paldi, Krogman and Gurliitt.

Distinguished Soloists Aid Settlement Work in Boston

BOSTON, Dec. 17.—The second of two concerts in aid of the Frances E. Willard Settlement was given yesterday afternoon at the Copley-Plaza. The soloists were Marie Rappold of the Metropolitan Opera House, Aline van Barentzen, pianist; Hugh Allen, baritone. Mme. Rappold sang songs by Liszt, Rubinstein, Strauss, Gilberté, La Farge and a duet from "Don Giovanni" with Mr. Allen. Mr. Allen sang the Prologue to "Pagliacci" and a group of Neapolitan songs by Nardella. Miss van Barentzen played Chopin's Fantasie, Valse, Op. 64, No. 3;

the A Flat Polonaise and Liszt's "Un Sospiro." In these pieces she displayed again her clean-cut technique, her fleetness and power on the technical side, and her experience in public performance. She played brilliantly and was applauded to the echo.

Lectures on Piano Technique at Florence McMillan's Studio

A most interesting series of lectures is being given on Tuesday evenings at the New York studio of Florence McMillan by Wesley Weyman, pianist, recently returned from a five-year sojourn in Europe. The series consists of six weekly discussions on the theory of pianoforte technique, based on the laws formulated by Prof. Tobias Matthay of the London Royal Academy, in his work, "The Art of Touch." Another course will probably be arranged in January.

Concert at Metropolitan for French Fund


A concert for the benefit of the French Flotilla Fund will be given at the Metropolitan Opera House on the evening of Jan. 4. Among the artists to appear are Emma Calvé, Yvette Guilbert, Kathleen Parlow, Victor Maurel and Yves Nat. Miss Parlow expected to leave England for New York Dec. 18.

AN AMERICAN SOPRANO



EDITH BAXTER HARPER
CONCERT-RECITAL-ORATORIO
Address: 223 West 106th St.
Tel 3035 Riverside NEW YORK

DAN



BEDDOE'S

GREATEST SEASON

1915-1916

Mr. Beddoe gave pleasure by the musical quality of his voice. The impetuous and flaming spirit of declamation underlies Samson's songs of exhortation to his country, although he exhorts them in a melodic line.—*Boston Globe.*

America's Leading Concert and Oratorio Tenor

Teaching—Tuesday and Friday at
Residence, 414 W. 121st St., N. Y.

Mgt., WOLFSOHN MUSICAL BUREAU, 1 W. 34th St., N. Y.

FIRST CONCERT BY BOISE SYMPHONY

Local Soloists Also Appear—Trio By Idaho Composer Played

BOISE, IDAHO, Dec. 10.—The initial concert of the season by the Boise Symphony Orchestra was given Tuesday evening to a splendid house, and the program showed the notable advance, especially in ensemble playing, which the orchestra has made under Conductor C. O. Breach. Local soloists were heard pleasingly, Dwight Edrus Cook, tenor; Marie Cain, pianist, and Conductor Breach, who played a Concerto with piano accompaniment, being accorded the applause their fine interpretations merited.

Among the attractive programs of the week was that given Monday night by the Boise Choral Society, when a Trio for ladies' voices, written by Mrs. William Tuky of Boise and directed by Fred-

eric Flemming Beale, pianist, was sung for the first time. The chorus sang the Coleridge-Taylor cantata, "Kubla Khan" in splendid fashion, under the direction of Ward French. Mae Carley Mack, contralto, was soloist and sang in a manner that delighted the large audience present. A group of folk-songs and three songs by the Boise Male Chorus, Eugene Farner, conductor, were other pleasing features.

Saturday night the second number of the Y. M. C. A. lecture course, presented the Riheldaffer-Skibinsky company, and it proved to be one of the best attractions heard here in some time. Mme. Riheldaffer gave numbers by Verdi, Schubert, Cadman, Worrell and Dell'Acqua. She was recalled many times and was liberal with encores. Mr. Skibinsky, the violinist, displayed real musicianship, together with flawless technique. A pleasing accompanist was C. J. Velie. He added one solo to the program.

O. C. J.

HARTFORD HEARS DESTINN

Prima Donna and Paderewski Appear in Ingratiating Programs

HARTFORD, CONN., Dec. 6.—Under the management of W. F. A. Engle, Emmy Destinn, the distinguished operatic soprano, was greeted by a most appreciative audience in Parsons Theater on Nov. 29, when she made her first appearance in Hartford as a recital artist. She was assisted capably by Philip Bennyan, baritone. The accompaniments were played by Homer Samuels.

Ignace Paderewski, the famous Polish pianist, was heard in Foot Guard Hall Wednesday evening, Dec. 1, by a large and demonstrative audience. The program included the Beethoven "Waldstein" Sonata. The Liszt Sonata in B Minor, a group by Chopin and Impromptu by Schubert and a group by Rubinstein. There were many encores.

T. E. C.

St. Joseph Audience Welcomes Melba in Mrs. Hill's Concert Series

ST. JOSEPH, MO., Dec. 14.—An audience that filled the Auditorium on Monday evening, Dec. 6, greeted with unbounded enthusiasm the appearance of Mme. Melba and her assisting artists, Beatrice Harrison, 'cellist; Robert Parker, baritone, and Frank St. Leger, pianist. Many people from surrounding cities and towns were present, and the event was without doubt the most successful in Mrs. Francis Henry Hill's career as a concert manager.

Florence Hinkle Delights Big Audience at Marshall, Mo.

MARSHALL, MO., Dec. 15.—Florence Hinkle, soprano, endeared herself to Marshall music-lovers with the song recital given at the Keys Auditorium on

Dec. 7. Miss Hinkle's program was a most exacting one, but she proved herself more than equal to the difficult songs chosen. Her German group was beautifully given, with perfect enunciation, and it was a source of pride that such a perfect interpretation could be given by one who had studied exclusively in America. Edward Kreiser provided excellent accompaniments.

Vera Barstow and Will Macfarlane Win Honors at Portland

PORTLAND, ME., Dec. 13.—Will C. Macfarlane, municipal organist, assisted by Vera Barstow, violinist, were heard in a charming program at the fourth subscription organ concert given at City Hall Auditorium on Thursday evening, Dec. 9. Miss Barstow's fine musicianship and flawless technique were admirably displayed and the sincerity of the applause which her playing evoked was evident. Mr. Macfarlane's groups included "Autumn," by Edward F. Johnston, and his fine powers of interpretation were shown in the admirable playing of the Batiste "Grand Offertoire de St. Cécile." Mrs. Mary Swaine was a sympathetic accompanist and shared in the commendation won by the excellent program.

Successes for Clarence Bird in Concerts in Three States

Clarence Bird, the young American pianist, who made his New York debut on Nov. 19 at the Biltmore Friday Morning Musicales, has played recently with great success in Jersey City, N. J.; Erie, Pa.; Schenectady, N. Y., and Montclair, N. J. On Jan. 7 Mr. Bird will appear in recital at New Rochelle, N. Y., and will again be heard in New York later in the season.

First New York Appearance of Eddy Brown on Jan. 14

Eddy Brown, the violinist, makes his first New York appearance in Aeolian Hall Friday afternoon, Jan. 14. He is a young American, whose successes abroad have been of an extraordinary character. He has remained active in

Germany all through the war, playing no less than fifteen concert appearances in Berlin and other German cities this season. Before sailing for America he will fill a series of engagements in Holland. An appearance at the Metropolitan Opera House is scheduled for Sunday evening, Jan. 23.

TOM DOBSON HEARD AGAIN

Tenor's Intimate Art as Effective as Usual at Second Recital

Tom Dobson gave his second song recital of the season at the Punch and Judy Theater on the afternoon of Dec. 9. The young tenor was heard by a large number of people who seemed perfectly familiar with his unique type of art and winning personality. After hearing Yvette Guilbert so recently, one is tempted to make comparisons, for Mr. Dobson uses pantomime, facial expression and all the familiar interpretative tricks of the French *débuté*.

It has been remarked in these columns that Mr. Dobson's recitals are rare musical treats. This one strengthened that belief. He began with "Au Clair de la Lune" of Luzzi; offered a group of songs by Hahn, Sibella, Zandonai, Moreau and Debussy, and a number of English songs of Carpenter, Hughes, Fiske, Norton, Bond, as well as two of his own compositions. The poems were invariably effective and very clearly enunciated.

Carpenter's "Improving Songs for Anxious Children" again proved attractive and mirth-provoking, while Luzzi's "Lucia," Sibella's "Un Organetto" and Zandonai's "Ultima Rosa" were sung with intense feeling and understanding. Mr. Dobson played his own accompaniments with customary technical perfection and intelligence.

H. B.

Faculty Concert at Kellerman Institute Pleases Large Audience

The first of three faculty concerts under the auspices of the Kellerman Institute of Musical Art, Brooklyn, was given in the auditorium of the Bay Ridge High School on Dec. 10. Marcus Kellerman was heard to advantage in groups of songs by German and American composers, and Sara Gurowitsch, a 'cellist of growing distinction, pleased with two Popper compositions, accompanied by Ethel Gurowitsch. A pianist of real merit was disclosed in the playing of William A. Parson. Seraphino Bogatto's tenor was a pleasing acquisition, his duet from "La Bohème" with Mr. Kellerman being warmly applauded.

G. C. T.

To Discuss Standardization at State Convention in Washington

SEATTLE, WASH., Dec. 16.—The subject uppermost in the minds of music teachers of the country—the standardization of musical activities—will be the chief topic at the first annual convention of the Washington State Musical Teachers' Association that meets in Seattle on Dec. 28, 29 and 30. With Washington's record as the first State in the Union to include a regularly outlined course of music in its high school study, studio musicians feel they must standardize their teaching to keep pace with the educators.

"MISSA SOLEMNIS" WELL PERFORMED IN BERLIN

Philharmonic Choral Society Sings It Thrillingly Under Direction of Siegfried Ochs

BERLIN, Nov. 21.—The second concert of the Philharmonic Choral Society, under direction of Professor Ochs, conformed to the day of repentance, inasmuch as the program was devoted to Beethoven's "Missa Solemnis." The ranks of the society have been replenished successfully with new vocal material, while the singers it was found necessary to engage last winter have been trained to a rare degree of finish by the master hand of that wizard among choral conductors, Siegfried Ochs.

The result was that the "Missa Solemnis" was presented with more than customary impressiveness. With the "Kyrie" an atmosphere of musical and almost religious devotion was at once created. Professor Ochs accomplished wonders of interpretation with the "Gloria," with its fascinating changes of tempi, and with the Credo, with its seductive *pianissimo* effects, all sung with an almost marvelous precision and with an elasticity rarely heard from any choral mass.

The Philharmonic Orchestra followed the leader as it follows only master conductors and the solo quartet, consisting of Anna Kaempfert, soprano; Ilona Durigo, contralto; George Meader, tenor, and Thomas Denijs, bass, accomplished its difficult task admirably, the soprano and contralto rather more so than their male colleagues. An audience of more than 3000 followed the performance reverently.

O. P. J.

Cecil Fanning to Appear in New York Recital

Cecil Fanning will give a recital in Aeolian Hall, New York, Tuesday afternoon, Jan. 4, assisted by H. B. Turpin at the piano. Among other numbers which the baritone will sing are Schubert's "Die Schöne Müllerin," Loewe's "Der Erlkoenig," Grieg's "Springtide," and Hugo Pataky's "An Evening on the River." There will also be songs of Haile and Debussy, and an English group by Sidney Homer, Winthrop L. Rogers, Marshall Kernochan and Francisco De Leone.

Ruth Townsend Makes Début at Home of Mrs. Vanderbilt

Ruth Townsend of Philadelphia, who has been one of the talented amateurs of society, made her début as a singer on Monday afternoon, Dec. 13, at a musicale given by Mrs. William K. Vanderbilt at her New York home. Miss Townsend gave three groups of songs. The young singer and Barbara C. Ruthenford, daughter of Mrs. Vanderbilt, were music students together in Paris.

ADELAIDE GESCHEIDT

Instructor of "Miller Vocal Art-Solence"

THE NEW SCHOOL OF VOICE DEVELOPMENT

Studios 817-834 Carnegie Hall, New York

Tel. 1350 Circ.

MARIE SUNDELIUS SOPRANO

Exclusive Management: GERTRUDE F. COWEN
1451 Broadway, New York



MARY BALL

DRAMATIC SOPRANO

Exclusive Management FOSTER & DAVID
500 Fifth Avenue, New York

HENRIETTE TURELL CONTRALTO

Hear Columbia Records!
344 WEST 57TH STREET, NEW YORK

TELEPHONE—COL. 6523

MME. BUCKHOUT, SOPRANO

265 Central Park West

(Tel. 8368 Schuyler)

New York



MARGUERITE MELVILLE-LISZNIEWSKA

Pianist

FIRST AMERICAN TOUR 1915-16
NOW BOOKING

WOLFSOHN BUREAU, 1 West 34th Street, New York

Photo by Miahkin

STEINWAY PIANO

TRANSCONTINENTAL TOUR—TOUR 1916-1917 NOW BOOKING

Emmy Destinn

DRAMATIC SOPRANO—Prima Donna of the Metropolitan Opera Co., New York

Exclusive Management—OTOKAR BARTIK, 370 Lexington Avenue, New York
STEINWAY PIANO USED

PROVES MUSIC MAY COME FROM LIGHT

Dr. De Forest Demonstrates Remarkable Possibilities of "Audion Amplifier"

Members of three of the country's foremost electrical bodies and a host of professional musicians and piano manufacturers and their representatives attended a concert in the auditorium of the Engineering Societies' Building, New York, on Friday evening, Dec. 10, musical instruments that derive their motive-power from electrical current being featured upon an elaborate scale. The concert was given under the joint auspices of *The Music Trades*, of which John C. Freund is editor, and the National Electric Light Association and the New York Electrical Society, and the *raison d'être* of the performance was expressed in the following motto which appeared upon the cover of the program: "The Farthest Reach of Electricity in the Musical Arts."

A group of four soloists assisted in the program. They were Mrs. Walde-mar Kaempfert, soprano; George Dostal, tenor; Arkady Bourstin, violin, and Howard Brockway, piano.

The occasion was made especially noteworthy by the first public demonstration anywhere in the world by Dr. Lee De Forest of his "audion amplifier," by means of which an electric incandescent bulb is made to yield musical tones in melodic and harmonic sequence. Acute interest was aroused in Dr. De Forest's discussion and trial of his extraordinary device.

After explaining the mechanics of the "audion amplifier," Dr. De Forest said in part: "You have doubtless all heard the peculiar, plaintive notes of the Hawaiian ukalali, produced by the players sliding their fingers along the strings after they have been put in vibration. Now, this same effect, which can be weirdly pleasing when skilfully made, can be obtained with the musical audion. It is simply necessary to vary slightly and continuously the capacity of a small variable condenser in one of the circuits associated with the audion while the note is sounding."

"This is just one instance of the many possibilities in the use of the oscillating audion as a musical instrument. My experiments in this field, although but cursory thus far, convince me that in this new method lie developments and resources which will require the richest imagination of composers to picture."

"The idea of developing musical sounds from electrical currents which have their origin in an incandescent lamp has been a pet idea of mine for a good many years. Whenever I would return to my laboratory experiments along this line I would find some new methods for obtaining tone qualities and tonal effects which cannot be obtained, I am confident, by any other electrical method."

CECILIA QUARTET ACTIVE IN WORCESTER'S MUSICAL LIFE



Cecilia Concert Company of Worcester, Mass. Left to Right: Ora T. Lathard, Sylvia Fish, S. Weenona Lander, Ruth W. Knight

WORCESTER, MASS., Dec. 6.—The Cecilia Concert Company of Worcester, which is one of the city's most popular musical organizations, has lately had its services frequently called upon. Organized about two years ago, through the energy of Ruth W. Knight, a favorite local violinist, it has become a dominant factor in the music life of the community. Gustave Strube and Josef Adamowski have especially trained these artists in ensemble playing. The organization chooses its programs with discrimination. Usually its programs are simple and heartily enjoyable. The personnel is as follows: Minnie L. Sample, soprano soloist and pianist; Sylvia Fish, violinist; Ora T. Lathard, cellist; S. Weenona Lander, violin and viola, and Gladys Knight, reader.

"The warble of birds can be obtained, the staccato effects of drum beats, entirely automatic, without any effort on the part of the performer. Similarly, notes very closely simulating those of the bowed strings can be obtained, and this with only one audion and one set of circuits, not as was the case with the telharmonium, where it was necessary to mix the musical currents from a large number of alternators to obtain anything remotely approaching the stringed instruments."

"The notes that you hear to-night will resemble more those of the flute or reed instruments. I have not had the time in the laboratory to prepare the other methods in a form suitable for demonstration and I would not on this occasion desire to lengthen this demonstration."

A primary purpose of Harry Chapin Plummer, of the staff of *The Music Trades*, who organized the concert, was to demonstrate the effectiveness of the modern electrically driven player-piano as an accompaniment factor. In the aria, "Mon Cœur s'ouvre à ta Voix,"

from "Samson et Dalila," and the "Elegie" of Massenet, sung by Mrs. Kaempfert, the soprano, and the latter to a violin obbligato by Mr. Bourstin; in the arias, "O Paradiso," from "l'Africaine" and "Then You'll Remember Me," and the ballad, "Mother Machree," rendered by Mr. Dostal, the tenor, and in the "Obertasse" mazurka of Wieniawski and the Dvorak "Humoresque," and the "Meistersinger" Prelied, played by Mr. Bourstin, the accompaniments provided at each instrument were such as profoundly to impress the audience. The artists were cordially applauded upon the conclusion of each number.

Organist Kinder Gives Recitals in Princeton and Philadelphia

PHILADELPHIA, Dec. 13.—Ralph Kinder, the well-known organist of this city, was heard in two recitals the past week, both of which he gave before large audiences with great success. On Tuesday evening he gave a recital in the Second Presbyterian Church at Princeton, N. J., with the assistance of Edna Dunham, soprano, of New York, and on Thursday evening appeared in the series of public concerts at the Drexel Institute, this city, in connection with Marie Stone Langston, the popular contralto. Mr. Kinder's series of free recitals on the organ at the Church of the Holy Trinity, Rittenhouse Square, which he gives there each January and which invariably attract large audiences, will take place next month on four Saturday afternoons, beginning the 8th and continuing on the 15th, 22d and 29th, the soloists in the order named being John Owens, tenor; A. E. I. Jackson, bass; Emily Stokes Hagar, soprano, and Master Gurney Mattox, violinist.

A. L. T.

Russian Music Society of Boston Arranges Its Initial Performance

BOSTON, Dec. 11.—The newly organized Russian Music Society of this city has announced its first concert for Tuesday evening, Dec. 28, when the program from Russian composers will be presented by Nicola Oulukanoff, the eminent Russian baritone; Martha Atwood-Baker, soprano; Carl Webster, cellist; Mme. Ondricek, violinist, and Alfred De Voto, pianist. Olin Downes, the Boston critic, will preface the program with an interpretative talk. The composers chosen for this concert are Glinka, Tchaikowsky, Rubinstein and Dargomijsky. Russian folk-songs will also be introduced. The concert will be given in the Gainsboro Studio at 295 Huntington Avenue.

W. H. L.

DR. PARKER CONDUCTS "FAIRYLAND" SUITE

Composer and Hinshaw Divide Honors at New Haven—Mr. Rogers in Recital

NEW HAVEN, Conn., Dec. 8.—The season's second concert by the New Haven Symphony Orchestra, Dr. Horatio Parker, conductor, served to introduce Dr. Parker's suite from his opera "Fairyland" and the Brahms Symphony in C Minor, which was played for the first time by the orchestra. There was a large audience. The soloist was William Hinshaw, baritone, of the Metropolitan Opera Company. The program follows:

Symphony No. 1 in C Minor, Brahms; "Wahn! Wahn!" (from the "Meistersinger"), Wagner; William Hinshaw; Suite from the opera "Fairyland," I, Prelude, II, Intermezzo, III, Ballet, Parker; English Songs, with piano, Mr. Hinshaw; Overture, "Der Freischütz," Weber.

The novelty was the music from "Fairyland." Dr. Parker has outdone himself as far as melody and effectiveness in instrumentation are concerned. The score is pretentious in scope and quite characteristic of the composer of "Hora Novissima." The orchestration is brilliant and charmingly well done. The Intermezzo, slightly reminiscent of Grieg, is a number that should become quite popular as an instrumental work. The suite was finely played. Dr. Parker was recalled again and again. The "Freischütz" overture was played with spirit and brilliancy, and Dr. Parker's reading of the Brahms' Symphony was a delightful conception.

Mr. Hinshaw's singing of the *Hans Sachs's* monologue was as artistic as might have been expected of him. He possesses a truly sonorous baritone voice and convinced his hearers that he is an artist worthy of the praise he has received. His songs in English, two of which were by Dr. Parker, were pleasingly sung.

The Harugari Singing Society, Max Dessauer, conductor, gave an enjoyable concert Sunday afternoon in the Harugari Hall. The assisting artist was Arthur Troostwyk, violinist. The concert served to introduce a talented young soprano in the person of Minnie Still, a pupil of Mr. Dessauer. The singing of the society was quite enjoyable. Mr. Troostwyk played the "Souvenir de Moscow" of Wieniawski and a "Gondoliera" of his own composition, which was much enjoyed by the audience.

One of the most artistic song recitals of the month was that given by Francis Rogers, baritone and instructor of singing in the Yale School of Music, with Bruno Huhn at the piano, last evening in Sampson Lyceum. There were songs in French, German and English, all sung in Mr. Rogers's usual artistic manner. Mr. Rogers was in excellent voice. One of his best numbers was Bruno Huhn's "Invictus," rousingly sung and redemanded by the large audience. A. T.

National Association of Organists Meets in Brooklyn

The December meeting of the National Association of Organists, Arthur Scott Brook, president, was held at the South Congregational Church, Brooklyn, on Thursday, Dec. 16. Organ numbers were given by A. C. Weston, organist of the church, and by Ethel Clark and G. W. Stebbins.

Singing of Bechtel Alcock Impresses Hearers at Ridgewood, N. J.

RIDGEWOOD, N. J., Dec. 13.—The appearance of Bechtel Alcock, the tenor, before the Royal Arcanum Lodge here last Wednesday will not readily be forgotten. Mr. Alcock made a deep impression with the aria, "Celeste Aida," followed by "Sylvain," "Macushla" and "The Awakening," a new song by Charles Gilbert Spross.

Cadman and Princess Tsianina Heard in Zanesville, Ohio

ZANESVILLE, OHIO, Dec. 10.—Charles Wakefield Cadman, the American composer, appeared in concert here with Princess Tsianina Redfeather, the talented young Indian singer, on Dec. 3, under the auspices of the Thursday Morning Music Club. A program of the Cadman compositions was sung by Princess Redfeather, and the composer gave an interesting talk on Indian music.



Mme. Schumann-Heink's hint on vocal study

"I consider the Victor Records mirrors of the human voice, and the best vocal instructors of the day. They reproduce the art of the singer so accurately that no point of beauty and no fault escapes detection. What a wonderful study they are for gifted students, and how welcome they must be to artists in enabling them to enhance the good and to avoid the bad."

ERNESTINE SCHUMANN-HEINK.

Victor Red Seal Records

give you the actual voices of Caruso, Alda, Amato, Borl, Calve, Culp, Clement, De Gogorza, Destinn, Eames, Farrar, Gadske, Gluck, Hamlin, Hempel, Homer, Journet, Martinelli, McCormack, Melba, Ober, Patti, Plancon, Ruffo, Schumann-Heink, Scotti, Semblich, Tetrazzini, Whitehill, Williams and Witherspoon, all of whom make records exclusively for the Victor.

Any Victor dealer in any city in the world will gladly play these famous records for you and demonstrate to you the wonderful Victrola. Write for the book of Victor Red Seal Records, with photographs of the world's greatest artists.

Victor Talking Machine Co., Camden, N. J.

Berliner Gramophone Co., Montreal, Canadian Distributors. Always use Victor Machines with Victor Records and Victor Needles—the combination. There is no other way to get the unequalled Victor tone.



LORENE ROGERS *Soprano*

AVAILABLE FOR CONCERT AND RECITAL

Personal Representative: W. FRANCIS PARSONS
Tel. River. 9273 36 WEST 96th STREET, NEW YORK
Personal Address: 206 West 71st Street, New York. Tel. Col. 4311

Amy E. ELLERMAN *CONTRALTO*

Concert—Oratorio—Recital

565 West 139th Street, New York

Telephone, Audubon 1190

HOW AUER TEACHES THE VIOLIN

An Exposition of the Famous Master's System by His Representative in This Country—His Pupils Developed in Full Accord with Their Individual Tendencies—Principles Applied in Unique Manner

By VICTOR KÜZDÖ

[From the New York Tribune]

IN our modern era of musical instruction the "system" or "method" of a teacher is a subject of great interest and lively discussion. Pianists have their "Leschetizky system," singers their "Lamperti method." Violinists claim to teach according to the French or German school of violin playing. A number of years ago even a psychological violin system made its appearance.

Personally I don't believe in so-called "systems" or "methods" that emanate from national schools. I believe only in teachers. Renowned violinists usually advocate the superiority of the school from which they graduate. Upon careful observation we find that the violinists who have studied in the same school and with the same master often differ from each other in the manner of their playing as night differs from day. This peculiarity is largely due to individual dispositions and natural tendencies. A master who fosters and develops the gifts with which nature has endowed the pupil and does it along the lines upon which the student's inclinations are demonstrated is truly a great teacher.

There are dispositions that are dreamy and those that are tempestuous; therefore, we must also have violinists with a pronounced leaning toward either of those characteristics. We also have serious and scholarly players, who can appeal to persons not capable of emotional sensations. How fortunate, indeed, that tastes and fancies differ! In recent years we have been charmed by three young violinists who are the pupils of the same master; yet their manner of playing differs greatly. I have reference to Mischa Elman, Efram Zimbalist and Kathleen Parlow. I might add a fourth to this list of much-admired artists. This is Eddy Brown, a veritable wizard of the bow, who is to make his American debut during the present season.

The teacher of all four of the above-mentioned violinists was Leopold Auer. This master's system consists chiefly in developing his pupils in full accord with their individual tendencies, and he ac-

complishes this through very simple means. The existing material of violin literature serves his purpose. Of course, he applies it in a novel way, and herein lies the originality of his system. Auer has not published any books upon his method, nor does he claim to have invented a new device in manipulating the violin or the bow. It is in his manner of using the works of the ancient and modern masters that he differs from other teachers. If he did publish a volume for the purpose of explaining his system, it would not be possible to grasp its meaning fully. One must see and hear the master teach in order to familiarize himself with it.

Auer lays claim to having enlarged and improved upon many of the principles taught heretofore. He is a rigid observer of all the fundamental laws as handed down by tradition from the old masters, but he has his own individual way of building upon the accepted principles. In words his system cannot be described; it can be thoroughly understood and taught only by one who has enjoyed his personal instruction and constantly attended the lessons given his other pupils. He abhors the incessant *vibrato* so much indulged in by modern violinists. With him tone quality, and not quantity, is of foremost importance. He demands from his pupils excruciatingly slow practice.

The absolute necessity of the conscientious study of some of the Spohr Concertos he emphasizes. In the matter of perfect *legato* playing he is painfully exacting. This is achieved through leaving all fingers on the strings, even when they are crossed. He is also tireless in watching the action of the little (or fourth) finger, and urging its constant strengthening. In shifting from a low to high note he can show an almost infallible way of hitting the desired spot. The *staccato* is taught by him in an entirely new way. He makes the pupil study it as fast as possible, and with a stiff wrist and a stiff arm. After a few experiments the result is magical. He can tell the reason of every slip and mistake and can immediately furnish a preventive against its recurrence. Chronic

faults he remedies with great ease and the utmost rapidity. His native genius, his vast experience as virtuoso, teacher, quartet player, conductor of the Imperial Symphony Orchestra of Petrograd, composer for the violin, and, above all, his marvelous intuition, accord him a place among the immortal educators of the art of violin playing.

"ROSENKAVALIER" GIVEN PHILADELPHIA PREMIERE

Strauss's Opera a Bit Disappointing Because It Gives Singers So Few Opportunities

PHILADELPHIA, Dec. 15.—The first novelty to be presented here this season by the Metropolitan Opera Company of New York attracted a capacity audience to the local Metropolitan last evening, when the Richard Strauss opera, "Der Rosenkavalier," which was looked for in vain all last season, was finally offered for the enjoyment of local opera-goers. This was the fourth of the New York organization's series of fourteen performances to be given here this winter, and as it came after such old-timers as "Il Trovatore," "Manon" and "Lohengrin," the feeling of expectancy and appreciation was emphasized, and the success of the performance perhaps all the more emphatic.

The difference between this opera and "Salome" and "Elektra," by Strauss, which Oscar Hammerstein presented for the first time in this country on the same stage a few seasons ago, is so marked that many persons in last night's audience, not being sufficiently informed, found nothing of a surprise awaiting them. There was no cause for disappointment, however, except in the fact that Strauss gives the singers so little opportunity to display their vocal ability, and that a cast which included some of the leading members of the Metropolitan company was heard in little else

but recitative and declamation, after the manner of the ultra-modern operas. But there is rich compensation in the graphic and elaborate orchestral music, which was beautifully played under the direction of Artur Bodanzky, who emphasized all that was poetic and melodious in the music, even if he missed some of the dramatic effects which a conductor inclined to have less regard for the voices and not so much given to repression, might have produced.

The cast was the same as heard in New York this season, Otto Goritz making a tremendous hit as the Falstaffian Baron Ochs, the exaggeration of his acting being overlooked because of its irresistibly comic effect. Frieda Hempel's beautiful voice largely goes for naught in the music allotted to the *Princess*, since she has no opportunity to indulge in lofty coloratura flights, but the charm of her personality and the lovely quality of her tones did not fail of appreciation. Margarete Ober's impersonation of *Octavian*, particularly her assumption of boyish awkwardness, when she is supposed to be a youth disguised in feminine attire, could scarcely have been excelled in cleverness, and her rich contralto, with which she scored so emphatically as *Azucena*, in "Il Trovatore," on the opening night of the season, was again listened to with pleasure. Edith Mason, as *Sophie*, made a successful local debut, her voice sounding fresh and clear, while she sang fluently. A fair estimate of the ability of this young American soprano must be reserved, however, until she is heard in a more advantageous rôle. Herman Weil, Albert Reiss, Paul Alt-house, Rita Fornia and Marie Mattfeld were other notably efficient members of a long cast, in which no weak point was discoverable. The beautiful mounting of the opera was the cause of added praise, and there is no doubt that Philadelphia opera patrons are cordially appreciative of the New York company's evident determination to give of its best.

A. L. T.

PROGRAM OF "THREE B'S" FOR "FRIENDS OF MUSIC"

Harold Bauer and Barrère Ensemble in Performance of Bach, Beethoven and Brahms Music

Between the fearsome "Kammersymphonie" of Schönberg, which they endured a few weeks ago, and Gustav Mahler's heavyweight "Symphony of a Thousand," that they will undergo before many moons, the Friends of Music at their concert in the Ritz-Carlton, New York, last Sunday afternoon permitted themselves the sobriety of the three B's and seemed to enjoy the experience. Harold Bauer and the Barrère organization were the performers of the day, and the program dispensed by them consisted of Beethoven's E Flat Quintet, Op. 16, for piano, oboe, clarinet, horn and bassoon; Bach's B Minor Sonata, for piano and flute, and Brahms's Serenade in A for "little orchestra."

Much praise must be accorded the performance of this music. The most thoroughly enjoyed feature of the concert, Bach's sonata, was played by Messrs. Bauer and Barrère with a sympathy of co-operation and a smoothness ravishing in its results, even though at moments Mr. Bauer developed a tendency to let the piano outplay the flute. But his skill as an ensemble artist had a better demonstration in the Beethoven Quintet. With such a heterogeneous instrumental combination it requires a defter calculation and a more delicate conception of balance than when the ensemble is one of strings to fit the piano part perfectly into the general scheme, and this Mr. Bauer contrived successfully to do. The Quintet, it may be remembered, exists likewise in the form of a piano quartet, to which shape Beethoven subsequently converted it. It is an overlengthy affair, especially as regards its first movement, though the ensuing *andante cantabile* is lovely. And yet the instrumental character of the piece is not pleasant. Hearing music scored for a small aggregation of instruments, with a preponderance of wind, one realizes why the popularity of the string quartet has never been rivalled despite the monotony of which it is capable, even in the best hands. Woodwind and horns, though backed with a piano support or with a minor complement of strings, inevitably convey an impression similar to that produced by the ill-balanced orchestras that infest theaters and hotels.

Brahms's seldom-heard "Serenade" suffers from the same characteristics. Against pairs of flutes, oboes, clarinets, bassoons and horns are placed two violas, a cello and double bass. The addition of violins might somewhat have assisted matters, but Brahms,

in one of his moods of rigorous technical self-discipline, resolved to dispense with them either to acquire ease and certainty in writing for the orchestra without its backbone, or else because he had employed violins freely in his other serenades. To be sure, he did without them again, in the opening chorus of the "Requiem," but the procedure was really no more felicitous in Brahms's day than in the time of Mehul, whose luckless experiment along the same lines is historic.

Apart from the drawback of scoring, the "Serenade" is not a particularly engrossing piece of work. Even so staunch a champion of Brahms as Fuller Maitland describes it as "not of great importance for the general musical public."

H. F. P.

Prominent Artists Among Guests of Manager R. E. Johnston

Mr. and Mrs. R. E. Johnston entertained a few artists and friends at their home at Seventy-ninth Street and Riverside Drive last Saturday evening. Among those present were Mr. and Mrs. Leopold Godowsky and the Misses Godowsky, Mr. John McE. Bowman, Maud Allan, Anna Fitzu, Andrés de Segurrola, Belle Storey, Hugh Allan, Clarence Bird, Mr. and Mrs. Nahan Franko, Mr. and Mrs. Theodore Bauer, Mr. and Mrs. Louis Runkel, Mr. and Mrs. W. W. Johnston, Mr. and Mrs. Berthold Neuer, Lulu Bried, Emerson Withorne, Louis Siegel, Madeline Runkel, Emil J. Polak, Bradley Knoche, Edna Kellogg and others.

Heinrich Gebhard Plays Two Concerts in One Day

BOSTON, Dec. 13.—Heinrich Gebhard, the talented pianist of this city, completed a busy day last Thursday, when, following his joint recital with Harriet Sterling Hemenway, contralto, at Jordan Hall here in the afternoon, he left for Newport, R. I., where in the evening he played in recital before the Newport Philharmonic Society to a large and distinguished audience. Mr. Gebhard played a program of Bach, César Franck, Schumann, Fauré, Chopin, Debussy, Ravel, Liszt and a composition of his own. He was given an ovation.

Harold Henry will give his next New York recital in Æolian Hall on March 6.

CHARLES GILBERT

SPROSS
PIANIST-ACCOMPANIST
COMPOSER

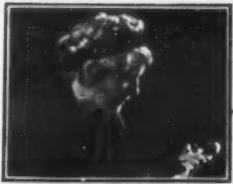
Address: 38 W. 129th Street, NEW YORK

GEORGE

COPELAND

Bookings 1915-16 from LOUDON CHARLTON, Carnegie Hall, New York

HELEN
WARE



Recitals of
Hungarian-Slav Music
Unique and Fascinating
Excl. Management
Laszlo Schwartz, 1170 B'way N. Y.

REGINA

HASSLER-FOX

CONTRALTO

Address: EMMA L. TRAPPER
105 West 40th St., New York

Telephone, Bryant 393

MARY JORDAN

Contralto

ORATORIO-CONCERT-RECITAL

Management: FOSTER & DAVID, 500 Fifth Ave., New York

SEASON 1915-1916

PHILIP

SPOONER

TENOR

Management FRED O. RENARD, 216 W. 70th Street, New York

EDITH RUBEL TRIO

Management

WOLFSOHN MUSICAL
BUREAU

Edith Rubel, Violin Vera Poppe, 'Cello Brenda Putnam, Piano 1 W. 34th St., New York

Composer of New American Symphony Finds His Inspiration In The Masses

Victor Kolar Draws His Musical Message from the People and Sends It Forth Again to the People as a Universal Audience—"Grip on Life" of This Musician Who Came to the United States as a Poor Bohemian Immigrant

By LASZLO SCHWARTZ

THERE are two Victor Kolars—two distinct individualities, each living in a world all his own. When you meet Victor Kolar the self-made man, he who came here as a poor Bohemian immigrant lad some ten years ago and fought his way from the bottom of the ladder to his present musical position, then you have met but one of the two Victor Kolars.

This particular Mr. Kolar is a fascinating human product of American life such as one can only hope to find in men and women who all throughout the critical tests of the early struggles succeeded in keeping an open heart and have stopped along the narrow and steep lane of life long enough to realize and fully appreciate the universal meaning of their existence.

When you come face to face with this Mr. Kolar you at once realize that "here is a man who has a grip on life," but in his strength is also hidden a deep-rooted gentleness and joviality which have at all times characterized men of his race. His roamings in the North, South, East and West have brought him close to the various human elements that give American life color and ever-changing vistas.

Spirit of Americanism

This Victor Kolar, imbued with the loftiest spirit of true Americanism, worships at the altar of Democracy and of the sublime or most commonplace, one is at all times impressed with the fact that, no matter how high this man may rise, he will forever remain the ideal Bohème—just one of the people.

From his study he overlooks the East River and Blackwell's Island, while directly under his window are the children's playgrounds, where thousands of the East Side's little folk find their recreation. The romance of the river front, with its passing panorama of various water crafts, the tragedies that emanate from the gray stone buildings on "The Island" and the ever-cheerful



Victor Kolar, Whose First Symphony is to Be Heard in New York This Winter

and buoyant spirit of his little friends down below become a source of Mr. Kolar's wakeful visions. Interwoven in these complex elements of human tragedies and joys in this feverish hustle-bustle, and the peaceful nights on the river, Victor Kolar finds the inspiration for his high ideals of life. Aside from the fact that to the musical existence of the other Mr. Kolar this close contact with humanity and the elements is indispensable, one is strongly impressed with the fact that the Victor Kolar we have just learned to know (Kolar minus music) gains as much spiritual uplift and strength from this daily communion, as the musical Mr. Kolar, whose life work consists in translating these surging elements of American life into musical messages.

His Love for the People

Among their peculiarities most artists have one or more hobbies. At first one is almost led to believe that perhaps Mr. Kolar's worship of democracy and the people may be but a passing fancy. But one glance into the boyish frank eyes of the man will soon convince the most skeptical that Victor Kolar's love for democracy and the people is as great and genuine as the love of the other Mr. Kolar for his chosen art.

On meeting the other Mr. Kolar we are at once impressed with the fact that while his alias would give vent to his enthusiasm in spirited debates on all subjects that form a vital part of life, the musical Mr. Kolar will do anything but "talk shop." It is evident that he is a man of deeds. All his energy and spirit is being unconsciously stored away to be of good service in his creative work.

His Earlier Works

On looking over the scores of his earlier orchestral works, "Hiawatha," after Longfellow's poem (performed by the Pittsburgh Symphony Orchestra under Emil Paur and Mr. Damrosch of the New York Symphony Orchestra), "Fairy Tales" and his successful "Americana," a gentle smile hovered about his lips.

"A smile of satisfaction," thought I innocently. Did man ever err more ridiculously? The smile was abruptly ended with the following words:

"After all, there is but one great success in store for a true composer."

"What may it be?" I asked.

"To find out how little he knows," replied Mr. Kolar. "These relics of yesterday urge me into higher spheres, help me to sterner self criticism, yes—they gave me the perseverance to work on my first symphony painstakingly for a year and a half."

"Sins of Early Youth"

Saying this, he laid his hand on the manuscript of his latest and largest musical creation—his first symphony. A long winding and obstacle-bestrewn path led from Victor Kolar's first compositions, "sins of my early youth," as he calls them, to this big accomplishment.

As if to verify his statement that "there is hardly anything new in real

Two Main Themes of His Symphony Taken from Mediaeval Age of Hussites—Devoted Year and One Half to Work on This Composition—Dual Identity of Mr. Kolar as Worshipper of Democracy and as Follower of Dvorak

musical art and that the true artist proves his worth merely through his choice of matter and its artistic and individualistic application," he informed me that the two main themes of his symphony are melodies from the mediaeval age of the Hussites. All throughout the three movements of the symphony these quaint and expressive melodies are woven and interwoven in a masterly manner portraying the full scale of human emotions from the tragic depths to that of rollicking fanciful joy. These simple melodies of the people seem fresh and new each time they recur, and make their appeal in their changing and original orchestral settings.

Those who look for the various tags of "isms" decorating Mr. Kolar's new imposing musical work will be cruelly disappointed, for he it is known that the young assistant conductor of the New York Symphony Orchestra is a firm believer in Absolute Music. Attribute this fact to his own individuality or the influence of his great master, Dvorak—it matters little—at least, to Mr. Kolar it will be of no consequence, for never was there a composer who was a sterner critic of his own work, and who cared less for the minor effects of his compositions. After he has placed the minutest detail of his work under the most painstaking scrutiny he seeks and hopes but for the understanding of his message as a whole.

It is, of course, a great joy and satisfaction to the young composer to know that his message has found its echo in the right place.

His "Americana"

Apropos of his "Americana" Mr. Kolar relates that he sent in this successful composition to compete for a \$500 prize offered in Chicago. The composition won immediate recognition, but inasmuch as the competition called for orchestral compositions not yet performed, Mr. Kolar received merely the glory.

The following lines from a letter of Glenn Dillard Gunn's (director of the American Symphony Orchestra, Chicago) indicate that Mr. Kolar's musical

message does more than satisfy the epicurean in musical art:

"The composition ('Americana') should be repeated, especially in the smaller communities. It is just the type of composition that will do American music good with the masses, and at the same time command the unqualified respect of the musician."

Thus we see that the Victor Kolars whom we met are not so distantly related. Both of them go to the people for their great lessons of life, and whether in words or musical messages their best and noblest efforts are put forth for the only universal audience worth while, the People.

Chicago Series Planned by Musicians' Concert Management, Inc.

The Musicians' Concert Management, Inc., will make an invasion of the Chicago concert field, by bringing forward several of the more important artists on its roster in a series of afternoon musicales to be given at the Fine Arts Theater, on Tuesday afternoons in January and February. The exact dates will be as follows:

Jan. 11, Mme. Povla Frisch, dramatic soprano, assisted by Jean Verd, pianist; Jan. 18, Emma Roberts, contralto and Sascha Jacobsen, violinist, with Frank LaForge at the piano; Feb. 1, Winifred Christie, pianist.

The series will be conducted on the subscription plan. The list of patronesses contains the names of many leaders of Chicago society.

Eleanor Spencer Sails for Holland

Eleanor Spencer, the gifted American pianist, who has made two successful tours of this country and has played with many of our leading symphonic orchestras, will sail for Holland on the Rotterdam on Dec. 28. Miss Spencer has not been concertizing this fall, but has been traveling in the West. Her trip to Europe will give her an opportunity to prepare her programs for her next American tour, which begins in the fall of 1916 under the management of Mrs. Herman Lewis. She will probably make some concert appearances in Holland in the spring.

Grand Rapids Schubert Club Begins Season

GRAND RAPIDS, MICH., Dec. 20.—The Schubert Club, under Mr. J. Frances Campbell's baton, presented its first program of the season last evening at Powers's Theater. Mme. Opha-Kindall-Holstman, soprano, was soloist, and sang with fine interpretation and spirit. H. N. E. Tower was accompanist. E. H.

Giulio Romani's New York Début Postponed

The concert announced to take place at Carnegie Hall, Dec. 17, at which Giulio Romani, the Italian tenor, was to have made his New York début, was indefinitely postponed because of the singer's sudden attack of grip.



To Managers, Directors and Clubs of the Pacific Coast

GEORG WALCKER, Basso

is now on the Pacific Coast and available for engagements.

Address Mrs. Herman Lewis, Carlton Chambers, 402 Madison Ave., N. Y. Telephone: Murray HU 7058-2890. Miss Evelyn Hopper, 2580 Spaulding St., Omaha, Nebr., West. Rep.



VIC TORIST

BOSHKO

SEASON 1915-16
Management, R. E. Johnston, 1451 Broadway, New York

VIC TORIST



Lisbet HOFFMANN Pianist

Critical Comments:

Berlin. (Neueste Nachrichten)

"A clever performer, fine taste."

Hanover. (Anzeiger)

"A brilliancy in the quickest and most difficult parts of the compositions."

Magdeburg. (Central-Anzeiger)

"There was seldom a lady pianist in our concert hall who was distinguished with so much applause."

Studios: 257 West 104th St., New York
★ Miss Walker's School, Lakewood, N. J.

LILA ROBESON

CONCERT CONTRALTO METROPOLITAN OPERA COMPANY
Address c/o Metropolitan Opera Co. RECITAL

Granberry Piano School

Interpretation. Normal Methods. The Faelten System. Address: Carnegie Hall, New York

George Folsom Granberry, Director
Instruction in All Grades

VIOLIN PLAYING IN ITS NOBLEST ASPECT

Fritz Kreisler Gives His First Recital of the New York Season

Fritz Kreisler is one artist who almost never seems to have an "off day." Naturally, he arises on some occasions to greater heights than on others, but always the nobility of the man and his art finds expression. The audience at Carnegie Hall on Sunday afternoon, Dec. 12, when he gave his first recital of the New York season, was particularly fortunate in that it heard him in an unusually inspired mood. "Perfection" seems a cold term to apply to such violin playing as this, for it conveys no adequate impression of the peculiar and individual genius of this man so transparently made manifest through his art. He has never played better in New York than he did on this occasion.

Sunday afternoon audiences do not ask for programs of great weight and profundity, and Mr. Kreisler duly recognized this in his choice of offerings and thereby undoubtedly added much to the enjoyment of his hearers. However, there were novelties in his list, and one of them, his own version of Schumann's Fantasy in C Major, Op. 131, has occasioned a great deal of critical comment of late. Mr. Kreisler not only re-

arranged this work but in part rewrote it. In Boston, where anyone who suggested supplying the "sacred codfish" with a new fin, if it happened not to have been properly outfitted with fins, would be cried out upon as a vandal and a perverter of tradition, the critics condemned Mr. Kreisler for his irreverence in proving that a classic composition was open to improvement. Whereupon Mr. Kreisler (somewhat unnecessarily, for his arrangement is its own best defense) took up the cudgels in his own behalf. Said he:

"For years I had hoped that Joachim, to whom this fantasy was dedicated, would undertake the task of making its paths straight; but for some reason he never did. The fantasy was evidently set down in possibly irrational rapidity, so that the unevenness of the work was pronounced and left so many loose ends that it was puzzling. One might say it was a fine fabric, but patchy, leaving gaps to be filled, and then needing to have all its splendid but tangled threads drawn together for a finale that should crown and complete it.

"I have given the past eight years to carrying out this work, and it is only thirty pages long. One might say that I almost reconstructed it from the inside in order to restore its original patterns and to make its dark spots luminous. I tried also to overcome the obvious errors and to restore what seemed to be the omissions so that they should comport with the real spirit investing the work. In the piano part I endeavored to maintain the orchestral colors and in the violin part I eliminated a certain hardness."

As usual, New York reversed the Boston verdict. The Schumann Fantasy, as Mr. Kreisler played it, made a very strong and very favorable impression. The applause that followed it was long and sincere and emphatic. No doubt existed that Mr. Kreisler's work in editing the composition had been done in a spirit of utter reverence and that the result was a rejuvenation of a work that has been generally neglected because of its palpable defects.

Also new among Mr. Kreisler's offerings were a "Larghetto Lamentoso" and "Légende" by Leopold Godowsky, compositions which Mr. Kreisler finds very grateful, and which he also made very grateful to his hearers. Kreisler's own Rondino on a Theme by Beethoven, which he had not previously played in New York, was a delightful bit. It evoked such a storm of applause that the violinist repeated it, as he did later his own arrangement of a "Viennese Popular Song."

Kreisler's opening group was composed of the Handel Sonata in A Major, Friedman, Bach's Grave in C Minor and the Tartini Fugue in A Major, and the Schubert, Impromptu. Chopin's A Minor Mazurka and Tartini's Variations were also on the program. Enthusiasm rose to its highest point with the violinist's final group of his own pieces and arrangements, including the "Indian Lament," the Granados-Kreisler "Spanish Dance" and the "Tambourin Chinois." Others of his pieces he added as encores, playing for half an hour after the conclusion of his program before the audience would disperse. In all of his playing there were present that wondrous beauty of tone, unsurpassable artistry and profound musical feeling characteristic of this great artist.

The audience occupied every seat in

the auditorium and also crowded the stage. Not Carnegie Hall and the Hippodrome and Madison Square Garden united in one could contain all of those in New York who have come to know and revere the art of Fritz Kreisler.

R. M. L.

Kneisels Present Chadwick and Grainger Music in Brooklyn

With Handel, Haydn and Ravel on its program, the Kneisel Quartet appeared at the Brooklyn Academy lecture hall on Dec. 9. To the old and the new alike these distinguished players did complete justice. The luminous Quartet in D Major, by Haydn; Ravel's Quartet in F Major and a Handel Larghetto, the latter played by Willem Willeke, 'cellist, in impressive manner, were among the offerings. Mr. Willeke played Renard's "Berceuse" and a Boccherini Rondo, the quartet following with the Andantino from Chadwick's Quartet in D Minor and Percy Grainger's "British Folk Music" and "Molly on the Shore," which contributed to make the program well rounded and interesting throughout.

G. C. T.

Bagby Audience Hears de Lucca Sing in English

Mme. Melba, Ada Sassoli, Giuseppe de Lucca and Albert Spalding were the artists in the second of the Bagby morning concerts at the Waldorf-Astoria, New York, on Dec. 13. Mr. de Lucca sang "Caro mio ben," the Serenade from "Don Giovanni" and a number in English, receiving an enthusiastic greeting. Mme. Melba was heard not only as singer, but as accompanist in a Tosti song. The fine artistry of Miss Sassoli and Mr. Spalding was much appreciated.

Alfred Megerlin, Belgian Violinist, in New York Recital

Alfred Megerlin, the Belgian violinist, who is now teaching at the Malkin Music School, New York, gave a recital on Dec. 11, and attracted an unusually large and enthusiastic audience. Mr. Megerlin proved to be an able violinist. His program included Handel's A Major Sonata, the *andante* and *finale* movements from Mendelssohn's Concerto and pieces by Beethoven, Chopin-Sarasate, Kreisler and Saint-Saëns.

Lili Petschnikoff to Give Recital on Jan. 3

Lili Petschnikoff, violinist, will have the assistance of Clara Clemens-Gabrilowitsch, contralto, and Rudolph Ganz, pianist, at her concert in Aeolian Hall, Monday afternoon, Jan. 3. Mme. Petschnikoff will play works of Brahms, Saint-Saëns, Raff, Wieniawski and, with Mr. Ganz, she will give the Beethoven Sonata in A Major, Op. 47. Mme. Gabrilowitsch will sing a Brahms group with Maurice Eisner at the piano.

Local Singers Win Praise at Richmond Choral Concert

RICHMOND, VA., Dec. 15.—The first concert of the Richmond Choral Society season, F. Flaxington Harker, director, took place to-day before an audience that packed every available bit of space in the Y. M. C. A. Auditorium. Mrs. E. F. Van Riper, soprano, and Sam Shklar, violinist, were the soloists. The "Pilgrim's Chorus" from "Tannhäuser" and the Adams "Comrades in Arms" were the most elaborate pieces sung by the chorus and the phrasing and shading in both compositions elicited warm applause. Mrs. Van Riper has a beautiful soprano voice and was heard to advantage in a group of LaForge songs. The Choral Society, organized last January, has a membership of forty. It has been doing excellent work under the direction of Conductor Harker.

W. G. O.

Ada Sassoli and Lambert Murphy De- light Attleboro Club

ATTLEBORO, MASS., Dec. 8.—One of the largest audiences of the season gathered in the High School Auditorium Saturday afternoon, Dec. 4, for the musicale given under the auspices of the Attleboro Woman's Club, at which the soloists were Ada Sassoli, harpist, and Lambert Murphy, tenor. Miss Sassoli's personal attractiveness and fine musicianship won her a permanent place with her audience, and Mr. Murphy's fine tenor voice was admirably displayed in his song groups, which included Italian, French and American compositions. Both soloists were graceful with encores.

LUCILE

ORRELL

'CELLIST

Management, R. E. JOHNSTON
1451 Broadway New York City

Marie Narelle

SOPRANO

Impersonator of "ADELAIDE" in Mr. Bispham's
Famous Sketch, "BEETHOVEN"
KATHLEEN COMAN Management R. E. JOHNSTON
Pianist and Accompanist 1451 Broadway, N. Y.

HUGH ALLAN

Distinguished American Baritone

Management
R. E. JOHNSTON, 1451 Broadway, New York City

MARY S.

WARFEL

America's Harp Virtuoso

Management:
R. E. JOHNSTON, 1451 Broadway, New York City

JULES

FALK

Violinist

Management: Wolfsohn Musical
Bureau, New York
C. Hollander Falk, Personal Rep-
resentative, 96 Fifth Avenue,
New York

PAUL

DUFAULT

TENOR

Address, 339 W. 23rd St., New York City
Telephone 7731 Chelsea

SOUSA AND HIS BAND

NOW PLAYING AT
N. Y. HIPPODROME

OFFICE, 1 WEST 34th STREET
Telephone 6128 Greeley

JOSEPH E. SCHÜECKER

CONCERT HARPIST

Instructor of Harp at Carnegie Institute of
Technology, Pittsburgh, Pa.
"Private Master-Classes"

ANITA

RIO

PRIMA DONNA SOPRANO
Concerts, Opera, Oratorio

HAENSEL and JONES, Aeolian Hall, New York

LYRIC POEMS

FOR SONG USE

by SARAH SHATFORD

Personal Representative, Laura D. Wilck
Longacre Bldg., B'way and 42nd St., N. Y.

WITHERSPOON

BASSO, Metropolitan Opera Co.

Available for Concert, Oratorio, etc.

Management Wolfsohn Musical Bureau

1 West 34th Street, New York City

Studios: 148 West 72nd Street, New York City

LOUISE

MERTENS

CONTRALTO

Concert-Oratorio-Recital

"A contralto voice of rare charm and beauty."
Management: MRS. HERMAN LEWIS
402 Madison Ave., New York.
Phone 2890 Murray Hill.

STUDIO HALL

220 Madison Ave., New York

Small Theatre for Recitals

Resident Studios — Studios to Sublet

FRANCES NASH

PIANIST

Management: Evelyn Hopper

2589 Spaulding St. Omaha, Neb.

JONÁS

Celebrated Piano Virtuoso and Pedagogue of Berlin. Now in NEW YORK
43 West 92nd St. Tel. Riverside 8217

LAMBERT MURPHY

TENOR

Mr. Murphy will be available for Concert, Oratorio and Recitals during the entire season.

Wolfsohn Musical Bureau, 1 W. 34th St., New York

Rain Song

By CARL HAHN

Composer of 'Tis All That I Can Say, Sleepytown, and other successful songs.

Published by

THE JOHN CHURCH CO.

39 West 32d St. New York



DORA BECKER

AMERICAN VIOLINIST

Recitals
and Concerts

18 Hedden Terrace, NEWARK, N. J.
Telephone, 1139 Waverly

J.M. SWANSON.

Schumann-Heink

Mgt. Wolfsohn Bureau
1 W. 34th St., New York

STEINWAY PIANO USED

SEASON 1915-1916 NOW BOOKING

TILLY KOENEN

Exclusive Management HARRY CULBERTSON, Fine Arts Bldg., Chicago, Ill.

DUTCH CONTRALTO

NOW IN AMERICA

Available for Festivals, Concerts, Orchestras, Etc.

SEASON 1915-1916, SEASON 1916-1917

BALDWIN PIANO

HELEN WARE HOPES LITTLE SON MAY BECOME COMPOSER



Helen Ware, the Violinist, and Her Son
Andor Ware Schwartz

If Master Andor Ware Schwartz displays musical ability his mother hopes it will manifest itself in composition. Helen Ware, the noted violinist, discussed recently the possibilities of a musical career for her small son, whose arrival cancelled her concert tours for the first half of this season.

"Perhaps by the time my little son has grown up our American composers will have won fairer recognition," said she. "If he should have unusual talent, I hope it will lead him to a place among the composers. American life brims over with possibilities for the great composer who is blessed with intellect and heart, as well as musical talent. All parts of America call to the composer who can express their bold, characteristic traits—their past and present."

A number of new compositions and arrangements by the ambitious young artist indicate that she lives by the theory that a change of occupation is rest, and that she has made much of her days of temporary retirement from concert work.

Schulz Sonatas Played by Composer at Hunter College Recital

Two of his own compositions for 'cello, the "At the Brook" and the "Dance of the Fairies," were played by Leo Schulz, 'cellist, at the sonata recital given by him at Hunter College Auditorium on Wednesday evening, Dec. 1. A Chopin-Schulz "Nocturne" was also given a delightful interpretation by Mr. Schulz, who included the Rubinstein Sonata, Op. 18, in D Major, and the Strauss Sonata, Op. 6, in F Major, on a program that met with most cordial appreciation. Albert von Doenhoff, pianist, was the able assisting artist, playing two Chopin pieces, a Polonaise and Berceuse and the Rubinstein Staccato Etude. Walter Kieseewetter was a capable accompanist.

Atlantic City Club Gives Concert in Honor of Mrs. Stockton

ATLANTIC CITY, N. J., Dec. 9.—At a recent meeting of the Crescendo Club, at which Mrs. Frank Stockton was the honor guest, the program included two talks on the work that the musical clubs of America are doing to promote mu-

sical interest in the public schools and colleges, given by Mrs. Hiram T. Jones and Mrs. William Wiekell. The musical part of the program was led by Mrs. G. Roland Heiss, assisted by Oscar Lewin, who gave two Liszt compositions, an Etude and Rhapsodie, and the Rubinstein Trio in B Flat Major. Gertrude Reismann was the vocal soloist, her voice being delightfully heard in the Grieg "Es War ein Traum." Benjamin Reissman was at the piano and Evelyn Tyson at the organ as accompanists.

David Bispham Heard in Artistic Program at Des Moines

DES MOINES, IOWA, Dec. 14.—David Bispham, America's noted baritone, presented an artistic program at the Coliseum on Nov. 26. Mr. Bispham's strong feeling for dramatic values and his flawless diction were displayed in the characterization of Beethoven in the play "Adelaide," which was given as the second part of the program. The first offering was a one-act comedy, "The Rehearsal," in which Idell Patterson, coloratura soprano; Marie Narelle, mezzo soprano; Henri Barron, tenor, and Graham Harris, violinist, were heard in pleasing solos. Mr. Bispham and his artists appeared in Des Moines under the auspices of the Coliseum Company.

Two New Songs by Texas Composer Win Praise

DALLAS, TEX., Dec. 15.—Two new "Made in Texas" songs, by Edalah Connor Glover of Dallas, have been sung at the local theaters recently, and formed a feature of Dallas Day at the State Fair, when they were sung by Annie Lee Andrews, also of Dallas. "Dearest Mine" and "Love's Reason" are the names of the songs and both are charming in words and melody. Of the "Dearest Mine" composition, Mabel Riegelmann of the Chicago Opera Company, said recently: "Love's Reason" is in a class with the "Rosary."

Philadelphia Organist Plays His Own "Pastorale" in Recital

PHILADELPHIA, Dec. 16.—The program of the fourth organ recital of the Philadelphia Organ Players' Club, given at St. Luke's M. E. Church in this city lately by Stanley T. Reiff included one of Mr. Reiff's compositions, the "Melodie Pastorale," which was warmly applauded by the large audience attending. The Mendelssohn Sonata in D Minor was given a reading that displayed fine musical understanding. Almira Reed Harris, contralto, was the assisting artist.

Grace Whistler Heard as Soloist with Mount Vernon Chorus

MT. VERNON, N. Y., Dec. 15.—The concert given on Dec. 7 by the Mount Vernon Choral Society, Walter Robinson conductor, introduced Grace Whistler, contralto, who delighted the large audience with her singing of the "Habenera" from "Carmen" with chorus. A group of English songs was also given. The chorus showed the excellence of its work in the singing of the stirring "Olaf Trygvason" of Grieg.

Mr. Bromberg Gives Russian Folk-Song Recital at Plainfield, N. J.

PLAINFIELD, N. J., Dec. 8.—An audience that filled the Congregational Church heard Edward Bromberg, on Dec. 6, give his lecture-recital on "Russian Folk and Peasant Songs."

Mr. Bromberg sketched the sorrowful lives of Russian peasant-folk, which expresses itself in their music, and illustrated his lecture with a group of folk-songs, given in a baritone voice of fine quality and flexible compass. The lecture-recital took place under the auspices of the Monday Afternoon Club.

Adele Krueger Soloist at Mountain Lakes Club Concert

For the season's second concert of the Mountain Lakes (N. J.) Club, at the Mountain Lakes Lyceum, recently, Adele Krueger was the soloist. The soprano sang "Un bel di" from "Madama Butterfly," "Dans la plaine" by Widor, "Neue Liebe" by Rubinstein, "Spring" by Tosti, "Since You Loved Me" by Sanderson, "When the Night Comes" by Carpenter and "The Way of June" by Willeby. By her lovely voice and her intelligent style of delivery Mme. Krueger won her listeners and was obliged to give a number of encores. Walter Kieseewetter played Mme. Krueger's accompaniments. Gustav Illmer, pianist, and Leo Schulz, 'cellist, were the other artists of the evening. The Mountain Lakes Concert Course is under the direction of Mrs. Gustav Hinrichs.

Helen Jeffrey Gives Recital in Series of Albany Society

ALBANY, N. Y., Dec. 8.—Helen Jeffrey, the Albany violinist, gave a recital last night in the entertainment course of the Albany Institute, Historical and Art Society, assisted by Ezri Alfred Bertrand, tenor. Miss Jeffrey opened the program with Grieg's Sonata C Minor in three movements, and her "Chaconne" unac-

companied brought out the beauty of the Bach composition. Her other numbers were by Goldmark, Pugnani-Kreisler, Rachmaninoff and Burleigh, forming a group of such variety that ample scope was given her rare interpretative skill. Mr. Bertrand's singing was much appreciated. He has recently come to Albany as tenor soloist at the First Presbyterian Church. W. A. H.

Oberlin Hears Philadelphia Orchestra in Wagner Program

OBERLIN, OHIO, Dec. 13.—Before an audience which filled every available seat in the Finney Memorial Chapel of Oberlin College last Saturday evening, the Philadelphia Orchestra gave a Wagner program of the great numbers of the "Nibelungenring." The orchestra, under Leopold Stokowski, played with a wonderful enthusiasm, and the concert was one of the most successful on this year's artist recital course, which has in every way been exceptionally fine. The program was:

"Entrance of the Gods into Walthalla," "Invocation of Alberich to the Nibelungen," from "Das Rheingold"; "Ride of the Valkyries," "Wotan's Farewell" and the "Fire Music" from "Die Walküre"; "Waldweben," from "Siegfried"; "Siegfried's Rhine Journey," "Siegfried's Funeral March," and the closing scene from "Götterdämmerung."

Brooklyn Charmed with Grainger Compositions as Played by Composer

Deep interest was shown in the recital of Percy Grainger, the composer-pianist, at the Brooklyn Institute of Arts and Sciences, on Dec. 6, when he played to a large audience a program of much-varied charm. There were heard a Bach Prelude and Fugue, Grieg's "Norwegian Ballade" and several pieces from his own pen. G. C. T.

ADELIN FERMIN'S TRIBUTE to the Stieff Piano



PEABODY CONSERVATORY OF MUSIC
MT. VERNON PLACE AND CHARLES STREET
BALTIMORE, MD.

HAROLD RANDOLPH, Director



CONSERVATORY OFFICE
A. M. KIRBY, Secretary

25 Sept. 1915
To Mr. Charles W. Stieff.
Am I pleased with the Stieff
Grand Piano?
Surely I am!
I am using one in my Studio at
the Peabody Conservatory and it is a great
pleasure to me every time I play on it.
It has a very light and responsive touch
and a most beautiful tone
With my best regards I am
Sincerely Yours
Adelin Fermin.

WINIFRED CHRISTIE

THE
EMINENT
SCOTTISH
PIANIST

"Miss Christie's characteristics produced ravishing results in the French pieces. Such playing of these pieces is rarely to be heard."
—New York Times.

FIRST AMERICAN TOUR SEASON 1915-16

Exclusive Direction
Musicians' Concert Management, Inc.

1 West 34th Street, New York
Mason & Hamlin Piano used exclusively

EMMA ROBERTS

MEZZO-CONTRALTO

OPERA CONCERT RECITAL ORATORIO

"Her voice is rich and warm, a true contralto in timbre, liberal in compass and of marked operatic proportions. Her singing shows the results of fine training and native intelligence."
—Philip Hale in The Boston Herald.

Exclusive Direction: MUSICIANS' CONCERT MANAGEMENT, Inc.
1 West 34th Street, New York.

Carolyn ORTMANN

DRAMATIC SOPRANO

CONCERTS

RECITALS

Management: ANNIE FRIEDBERG, 1425 Broadway, New York

VIOLIN CLASSES IN RICHMOND SCHOOLS

Offer Prizes to Pupils Making Greatest Progress—Good Choral Work

RICHMOND, VA., Dec. 20.—Carrying out the idea of making music a part of the curriculum in the Virginia public schools, suggested in the recent educational conference held here, violin classes have been formed in the Richmond schools under the direction of Walter C. Mercer, supervisor of public school music. The pupils are all students of the public schools. A small fee is charged and already there are more than 500 pupils enrolled.

The innovation is regarded as a long stride in the right direction for the musical instruction and cultivation of the people generally. It is hoped, through this work, that every school in the city may in a few years have its own well-trained orchestra. It will then be an easy matter to bring the musicians from the various schools into one large aggregation, to form a large municipal orchestra for public occasions. It will also mean larger and more appreciative audiences when musical organizations of note visit the city.

As an incentive to beginners, several valuable prizes have been offered to the pupils making the greatest progress during the year. Violins valued at \$25 each have been offered by the Musical Instrument Supply Company, through Mr. Mercer, The Corley Company and the Richmond News-Leader.

The classes are being taught by Beryl Fergusson, Joseph Kessnich, Jay H. Donohue and G. A. Thilow.

Choral singing has been taught in the public schools of Richmond for several years, under the direction of Walter C. Mercer, with excellent results, and the chorus of the High School has appeared on a number of public occasions, to the great pleasure of large audiences. Several operettas have been presented and these have been received with high commendation. During the Community Christmas Tree exercises for the past two years the public schools of the city have furnished a chorus of more than 1000 voices for the Christmas carols.

To the success that has attended the teaching of singing in the Richmond public schools is largely due the credit for the organization of the State Music Association. The State Department of Education has given its unqualified indorsement of the association.

W. G. O.

GADSKI IN LOS ANGELES

Songs by Her Accompanist a Feature of Her Program

LOS ANGELES, Dec. 7.—Another big Philharmonic audience greeted Mme. Gadski last night at Trinity Auditorium. This was the fourth of the Behymer series of concerts this season and the largest audience that they have attracted.

Mme. Gadski is a prime favorite with Los Angeles concert-goers, and her programs are eagerly scanned in advance of her coming. Several teachers make a point of bringing her songs to the attention of their students. Her program

on this occasion was made up of songs by Schumann, Schubert, Franz, Brahms, MacDowell and Eisler, with two arias from Wagner. Paul Eisler, her pianist this year, was received with acclaim, as he made many friends in Los Angeles last summer when he was Alfred Hertz's assistant in producing "Fairylend," the opera which won the \$10,000 prize.

Mr. Eisler's songs on the program were "Marching Song" and "Requiem," which showed him in diverse moods. They brought the composer as well as the soprano a storm of applause. Mme. Gadski grows in favor on each appearance in Los Angeles. W. F. G.

GADSKI GIVES SECOND LOS ANGELES RECITAL

Appears Again in Behymer Philharmonic Course—Brahm van den Berg Returns to Limelight

LOS ANGELES, Dec. 12.—Mme. Johanna Gadski proved a good drawing card for the Behymer Philharmonic Course for a second time this season at her recital Saturday afternoon at Trinity Auditorium. Her program was made up, about half of German *lieder*, one group of English songs and two Wagnerian solos from "Götterdämmerung" and "Tristan und Isolde." She was in better voice than at the first recital and sang with all her wonted virility and graciousness. The audience was fairly large, keeping up the record of the Philharmonic courses of concerts and recitals for the season. While in the city Mme. Gadski also sang at a charitable affair at her hotel, which benefit netted more than \$1,000.

Brahm van den Berg emerged from the obscurity with which he had almost surrounded himself since his recent wedding long enough to give a piano recital last week that was fully the equal of many which have been given by peripatetic artists here in Los Angeles. Mr. van den Berg played a program which demanded the largest powers of execution as well as the polish of style of which he is master. He played two of the Godowsky combinations of Chopin études, certain Paganini violin studies arranged by Liszt for the piano, a Brahms arrangement of a Chopin étude and of the Weber Rondo, and various other numbers by Granados, Albeniz, Ravel and Blanchet. A more "virtuosolike" piano program has not been heard in Los Angeles for many a day. Mr. van den Berg came to Los Angeles first as pianist with Emma Calvé and after that tour he returned here to locate.

Plans are under way for a Christmas musical festival at Exposition Park to be given Christmas eve and night. Leading soloists and local choruses will take part and the whole city is invited to hear this Christmas festival-pageant, which is given purely for the musical and Christmas spirit, and without admission fee.

Walter Handel Thorley, who until recently was the organist of the celebrated big organ in the town hall of Sidney, N. S. W., has returned to Los Angeles and will remain for a time, giving occasional recitals. W. F. G.

"Meistersinger" will be sung at the Metropolitan Opera House on Saturday evening, Jan. 22, for the benefit of the German Press Club. Frieda Hempel will sing the part of *Eva*, Otto Goritz, *Beckmesser*, and Hermann Weil, the part of *Hans Sachs*. Arthur Bodanzky will conduct.

MUSIC EXPERIMENT IN PORTLAND SCHOOLS

Lecture-Recital Shows Lively Interest Taken by School Children

PORTLAND, ME., Dec. 18.—The Music Commission of Portland tried the experiment this afternoon of giving a lecture-recital for school children, and the numbers which attended bore testimony to the interest that children take in good music.

The deportment of the small auditors was all that could be desired, and Mr. Macfarlane had their undivided attention. Schubert's "Unfinished" Symphony was chosen as the initial offering. A short sketch of Schubert's life and works was given and the main theme played several times before the entire movement was given.

Before some of his other numbers, which included Schubert's "Ave Maria," "William Tell" Overture and the "March of the Magi Kings," the organist gave his auditors a mental picture while he played the number.

Isidor Seiger, a student of the High School, played a group of violin solos, Bach's Aria on the G String, Massenet's "Meditation" and Raff's "Cavatina," most creditably, with good feeling and intonation.

This is the first of five similar recitals that are planned for the season for the purpose of awakening a greater interest in good music among the school children. Mr. Macfarlane is ably seconded in his good work by George T. Goldthwaite, music supervisor in the public schools. A. B.

HEAR BANGOR SYMPHONY

Excellent Program Given at Young People's Concert

BANGOR, ME., Dec. 15.—The Bangor Symphony Orchestra, Horace M. Pullen, conductor, yesterday afternoon gave its second Young People's concert before a good sized audience that was amply repaid for braving the inclement weather, by the excellent program offered. The performance was without exception the finest given by the orchestra during the last two seasons, the music being played with uniformity and precision. The entire performance would have done credit to a body of professional musicians.

The program was built of compositions that came well within the orchestra's scope. Mr. Pullen has, with commendable discernment, featured on his programs and on the programs of chamber music now being arranged many works by American composers. The complete program yesterday, composed wholly of works by modern composers, was as follows:

Bizet, Suite "L'Arlésienne, No. 1: Goldmark, Overture, "Sakuntala"; Edward German, Three Dances, "Neil Gwyn"; Foerster, Festival March.

J. L. B.

An Invitation from Kansas City

Referring to the great mass of singers and teachers from Europe, seeking employment and a sphere of activity in this country, on account of the war, a Kansas City correspondent of the *Musical Observer* writes: "The Middle and Southwest wants them. Our broad acres of wheat and unlimited supplies of corn, our herds of cattle and inexhaustible resources of the soil make us the ready host to receive this oversupply of teachers, singers and instrumentalists of which the Eastern magazines and

papers are complaining. Especially do we want the 5000 Americans who have returned from the culture centers of Europe. This is the heart of Uncle Sam's country. Let them come with songs on their lips and pens and paint brushes in their pockets. Nature in its richest endowment of overflowing plenty calls you to write the symphony of the prairies already so rich in history and classic lore. Come to Kansas City, the gateway to the Southwest. This is the natural distributing point. It is the financial and commercial center of the Southwest, but by no means the culture center. This third quality in its successful achievements is only in its infancy. Kansas City to be the culture center of the Southwest needs this oversupply of gifted artists and teachers of which her Eastern sisters are complaining."

H
I
N
S
H
A
W

B
A
R
I
T
O
N
E

Personal Representative:
AVERY STRAKOSCH
35 W. Thirty-ninth Street
New York City

Florence AUSTIN
America's Violinist



Soloist with Minneapolis Symphony Orchestra
Jan. 16, 1916
R. E. JOHNSTON, 1451 Broadway, New York City
Personal Address: 133 E. 34th Street, New York City



CONSTANCE PURDY

THE SINGER OF RUSSIAN SONGS

TOUR OF CENTRAL WEST IN JANUARY

FOR AVAILABLE DATES ADDRESS

MABEL HAMMOND, 400 RIVERSIDE DRIVE, NEW YORK CITY



Belle GOTTSCHALK

LYRIC SOPRANO
Season 1915-16

With Boston Opera Co.

Management:

ANTONIA SAWYER, Aeolian Hall, New York

SOLFEGGIO

(SIGHT-READING)

For Singers, Pianists, Violinists, 'Cellists, etc.

Mme. C. TROTIN

Special classes for pianists and other instrumentalists in Theory, Rhythm, Harmony applied to the instrument. Get the material that spells progress in your music! Send for Circular "A."

STUDIO: 805 CARNEGIE HALL,

NEW YORK



IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Some of the younger pupils of the piano and violin departments of the Hassell Conservatory of Music, Brooklyn, presented a program of twenty-two numbers on Dec. 17 at the school before an enthusiastic audience. Mendelssohn, Rachmaninoff, MacDowell, Chopin, Scharwenka, Dancla, Paderewski and Piezonka were some of the composers who were represented. The pupils did very creditably and showed good training, while some displayed remarkable talents. The following pupils appeared: Piano, Thistle McCullam, Grace Hudes, Gladys Shaer, Catherine Southard, Bernice Linington, Frances Boxer, Ruth Roey, Rose Wortis, Daisy Rieger, Helen Morancy, Dudley Cavanagh, Martin Broones. Violin, Misses R. Gillespi, K. Mayer, J. Michaels, Masters F. Gunderman, L. Jacobs, E. Brown, J. Lovitz, E. Saul, H. Lightbourn, H. Fein, W. Kissenberth.

A concert of unusual interest was given at Memorial Hall, Brooklyn, N. Y., on Dec. 18, by the advanced pupils

of N. Valentine Peavey, the pianist. A splendid showing was made by the various students. Very little nervousness was displayed, in spite of the fact that this occasion was the first public performance of many. Those who took part were Helen Fuchs, Henry Fuchs, Louise Fuentz, Adelaide Armitage, Sabina Shanley, Anna Vogel, Edythe Hanlon, Walter Rubien, Dorothy Miller, Alma Cooke, Mary Trebra, Adele Tompkins, Helen Sherman, Marguerite Martinette, Francis Dietrich, Marjorie Parker, Edgar Storckel, Margaret Foster, Edna Harchurst, Mabel Meymar, Anna Croke, John H. Waldron, Helen Wing Astor, and Rita Schmidt.

The program closed with a quartet, singing the famous "Rigoletto" quartet. In this Mr. Peavey sang the baritone part.

Emma Thursby has reopened her studio at 34 Gramercy Park after an absence of four months on a Western trip. Miss Thursby will resume her Friday musical afternoons during January and February, when many prominent artists will be the honor guests. Among Miss Thursby's pupils who are meeting

with conspicuous success are Meta Redisch, who sang in Philadelphia recently; Marta Wittkowska, who is singing "Carmen" in London, and Una Fairweather, who is appearing on the Circuit Route in the Western States.

Catherine F. Brown, a successful Fenner-Hill pupil, recently sang in a concert given under the auspices of the Alliance Française in Bayonne, N. J. Her voice is clear, flexible and well trained.

A recital by the pupils of the American Progressive Piano School, Gustav L. Becker, director, was given at the Country Life Permanent Exposition, Grand Central Terminal, on Saturday afternoon, Dec. 18.

Open-Air Opera at Yale and New York City College Projected

Members of the Metropolitan Opera Company last June gave a performance of Wagner's "Siegfried" in the open air at the Stadium of Harvard University and a similar venture will be undertaken next spring following the tour of the company to Boston and Atlanta. It was learned this week that there would be an open-air presentation of "Siegfried" at the Yale Bowl in New Haven, conducted by Arthur Bodanzky. Most of the artists will probably be Metropolitan singers. If this performance is a success, it is possible that there may be a

spring season of open-air opera given in the new stadium of the College of the City of New York, though this project is still in the rumor stage.

WILLIAMS-MÉRÖ RECITAL

Noted Artists Divide Honors at Columbus—Plan College Series

COLUMBUS, OHIO, Dec. 17.—An enthusiastic audience welcomed Evan Williams, tenor, and Yolanda Mero, pianist, at a concert given in Memorial Hall on Tuesday evening. Both artists have appeared here before. Mr. Williams (who always arouses a Columbus audience to superlatives) and Mme. Mero, who was heard once before, in the Music Club series. The concert was one of the Lacy Quality series.

The University of Ohio, through its newly appointed director of music, announces three more concerts, in addition to the opening artist concert, which introduced Margaret Berry Miller, soprano, and Vera Watson Downing, violinist. The second will be given Feb. 18, a piano recital by Harriet Marple. The third will be given by Hermann Stettner, cellist, and Irene Stettner, pianist. The fourth will be a Ballad concert, and the fifth will introduce the University Orchestra, which was organized this season. This is the first year that this university has had a regular director of music, a department long needed, and devoutly wished for by both faculty and students. E. M. S.



Chas. Dalmorès

When Dalmorès reappeared at the opera in "Louise" in Chicago after a year in the French Army—the papers said

CHICAGO POST, November 17th, 1915:

Charles Dalmorès has come back to us with his broad conception of the role of Julien, and his voice in fine condition. The music for the tenor is tremendously taxing, but he had the volume and to spare, with the something back of it that gave it the meaning. In the opening scene he had the true feeling, and the big duet was something worth listening to.

CHICAGO JOURNAL:

Charles Dalmorès, the first of the singers to come back from actual life in the army, was the Julien. He reappeared to display the same excellent singing he has always done. His performance was an achievement of a high order.

CHICAGO NEWS, November 17th:

Charles Dalmorès saved to us from the war in Europe has evidently received no harm from his experiences at the front. He is thinner, but his voice is fresh and full of resonance.

CHICAGO TRIBUNE:

Mr. Dalmorès added tremendous strength of experience and technical resource, both in the acting and singing media.

CHICAGO EXAMINER:

Charles Dalmorès, the dashing tenor, made a dash for his high notes and pulled them and the house down repeatedly.

CHICAGO HERALD:

Mr. Dalmorès reappeared in one of his best and most effective parts, which has often been discussed with admiration in these columns. It was not less charming last evening than it has been before. He made much of the many opportunities which the composer gave him.

CHICAGO AMERICAN:

The Julien of Charles Dalmorès is a familiar figure. Mr. Dalmorès sang it beautifully and acted with fervor. He was in splendid vocal form.

The Big Attraction For Your Spring Festival

Never before in this country has the great opera tenor DALMORES been heard in concert. After the present season of the Chicago Opera Co. Dalmorès will appear at a few important concerts and festivals. Next season he will make a transcontinental tour during October and November, supported by the Trio de Lutèce.

Exclusive Direction of CATHERINE A. BAMMAN
35 WEST THIRTY-NINTH STREET :::: NEW YORK CITY
AVERY STRAKOSCH, Associate Manager

WASHINGTON AT LAST HAS OPERA SEASON

Nation's Capital Rallies to Mr.
Rabinoff's Offerings—Fine
Stokowski Concert

WASHINGTON, D. C., Dec. 21.—The Boston Grand Opera Company and the Pavlova Ballet Russe have taken the Capital City by storm in their first visit to Washington. Social events, Christmas shopping and bad weather in no way interfered with the short season of four performances of the organization. To a committee of social and official leaders known as the Washington Grand Opera Committee, who gave the guarantee, and Mrs. Wilson-Greene, the local manager, is the city indebted for this exceptional privilege of combined ballet and opera. The scheduled opening performance on Dec. 16 of "L'Amore dei Tre Re" had to be postponed until the following Monday, owing to the company's being snowbound north of New York, but this did not cool the ardor of opera-hungry Washington.

There were many reasons to make this an exceptional season. A change in bill at the opera on the afternoon of Dec. 18 caused the postponement of the initial performance of "L'École en Crinoline" by Mrs. Christian Hemmick, the Washington society woman and artist, until Monday. There is great local interest in this. Then the Japanese prima donna, Tamaki Miura, made her initial bow to Washington in "Madama Butterfly," and "L'Amore dei Tre Re" was also being heard here for the first time. Thus, Max Rabinoff was most generous in selecting his program.

Mme. Miura is a *Madama Butterfly* with all the coquetry and simplicity of the Japanese. Riccardo Martin as *Pinkerton* gave a true delineation of the character, while his glorious voice thrilled and charmed. Elvira Leveroni made an excellent *Suzuki*. Thomas Chalmers was a splendid *Sharpless*.

The beautiful offerings of Mme. Pavlova and M. Volinine with the Ballet Russe were "The Egyptian Ballet," "Snowflakes" from Tchaikowsky's "Nut Cracker Ballet," "Coppelia," and "L'École en Crinoline."

The second concert of this season by the Philadelphia Orchestra gave Washington the opportunity of hearing a most exquisite all-Wagner program presented in the most artistic style. Leopold Stokowski was indeed an inspiration to his men. The program consisted of:

The "Entrance of the Gods into Walhalla" and "The Invocation of Alberich to the Nibelungen" from "Das Rheingold"; "The Ride of the Valkyries" and "Wotan's Farewell" and the Fire Music from "Die Walküre"; "Waldweben" from "Siegfried"; and "Siegfried's Rhine Journey," "Siegfried's Funeral March," and the Closing Scene from "Götterdämmerung."

In the Christmas concert of the Motet Choir, under the direction of Otto T. Simon, the program combined the spirit of peace and war in a unique manner. There were several excerpts from the "Messiah" and "The Dance of the Sword," a Pagan song by Priestley-Smith, and "Listen to the Lambs," Dett.



ARTURO PAPALARDO OPERATIC COACH

Successful Conductor in Europe and America. Teacher of Lucrezia Bori, Ethel Parks, Paula Witkowska, Stella Mette, etc. Studio: 402 Presser Bldg., Philadelphia, Pa. Phone: Woodland 1056-J.

ELEANOR
McLELLAN
MAKER OF SINGERS
Resumed Teaching Sept. 29.
33 West 67th St. New York
Tel. Columbus 6965.

FRANCIS ROGERS
BARITONE—Recital, Oratorio Concert
Management:
LOUDON CHARLTON Carnegie Hall
Also a few serious pupils at his residence-studio,
115 East 53rd Street New York City



MABEL RIEGELMAN

Prima Donna Lyric Soprano

Late of Chicago Grand Opera Company,
Boston Opera Company, (Guest),
Stettin Municipal Opera House (Germany),
Plauen Municipal Opera House (Germany).

Concert—Opera—Recital

1916 Now Booking. Booked Solid 1915

Address: 905 Pacific Building, 821 Market St., San Francisco

The instrumental numbers were furnished by the Rubel Trio of New York, composed of Edith Rubel, violin; Vera Pappé, cello, and Brenda Putnam, piano. These three young ladies are remarkably gifted and play with an artistic understanding and interpretation. They played selections of music of the seventeenth, eighteenth and twentieth centuries, but it was the latter that most pleased their hearers.

A large audience greeted Ignace Paderewski in his piano recital yesterday. There were force and brilliancy in the varied program offered by the Polish pianist. Mr. Paderewski was one of the many musical offerings of Mrs. Wilson-Greene.

HONOR EDMUND SEVERN

Newtown Students Cheer Composer—
To Establish "Severn Day"

Edmund Severn, the New York violinist and composer, was honored on Tuesday, Nov. 30, at Newtown High School, Elmhurst, L. I. To greet him a song entitled, "Welcome to Newtown," was composed by C. I. Valentine, musical director at the school. It was sung by the students.

Dr. Dillingham, the principal, spoke on Mr. Severn's work and a program of the latter's music was given, the composer playing three movements from his Italian Suite and his "Lament" and "Bacchanal," accompanied at the piano by Mrs. Severn. Miss Sonthal, a gifted soprano pupil of Mrs. Severn, sang admirably Mr. Severn's "Bring Me a Rose" and "To My Beloved." The school orchestra, under Mr. Valentine's direction, played the Severn works, "La Brunette" and "Gavotte Moderne," and, as a surprise, John Schuler, a young violinist, performed his "Song Celestial."

The students cheered Mr. Severn, giving the school yell with his name at the close. It is said that Nov. 30 will hereafter be known as "Severn Day" at Newtown High School.

WANTED REIMERS FOR OPERA

Chicago Company Said to Have Desired
Him as "Mime" in Siegfried

Paul Reimers on Tuesday afternoon, Dec. 7, was soloist at a concert given in the ballroom of the Hotel Plaza for the benefit of the D.Y.A.T. Society, when he sang two groups of songs in German, French and English and a group of folk-songs, accompanied on the harp by Ada Sassoli. Mr. Reimers has returned to New York for the Christmas holidays after a long tour of concerts in Boston, Roanoke, Indianapolis, Chicago, Cincinnati, Lockport and a tour of the South, terminating in Texas.

It is announced by the Booking and Promoting Corporation that the Chicago Opera Company made Mr. Reimers a very flattering offer to sing *Mime* in "Siegfried," as a guest-artist in a special performance. The tenor was unable to accept the offer because of his heavy bookings in concerts.

Boston Finds Elman a Finer Artist
Than Ever

BOSTON, Dec. 13.—Mischa Elman is certainly this year a finer violinist than ever before. Yesterday afternoon he played a Concerto by Vivaldi, the tireless Concerto of Ernst, Variations on a Theme by Mozart, various transcriptions, including his own and the Gypsy Dances of Sarasate. Technically more a master than ever, Mr. Elman has gained in dignity and solidity as an interpreter. His audience was large and, naturally, exceedingly enthusiastic.

O. D.

Chicago Admirers of Harold Henry
"Guests" at Club Recital

CHICAGO, Dec. 16.—As the public is allowed to purchase tickets to the artists' recital course of the Amateur Musical Club, the admirers of Harold Henry will have an opportunity to hear him when he appears, under the auspices of the club at the Blackstone Theater on Jan. 17. César Franck's Prelude, Chorale and Fugue will be on the program, which will be made up of works which Mr. Henry has not played in Chicago.

NEWARK ARION CLUB BEGINS ITS SEASON

Haydn Orchestra and Temple
B'nai Jeshurun Club
Give Concerts

NEWARK, N. J., Dec. 20.—The first concert of the Arion Society's season was given on Tuesday evening in Krueger Auditorium. Anna Bussert, soprano, and Arkady Bourstin, violinist, were the assisting soloists and the orchestra included thirty musicians from the New York Philharmonic. Johannes Werschinger conducted orchestra and chorus. Mr. Werschinger's control over his singers is admirable, and the chorus obtained many fine effects. Anna Bussert disclosed a voice of agreeable quality. Mr. Bourstin disclosed facile technique in the last two movements of Mendelssohn's E Minor Concerto. Dvorak's "Mazurka" and the Svendsen "Romance" were brilliantly played.

The third private concert of the Haydn Orchestra was given in the Auditorium of the Woman's Club House on Wednesday evening and introduced Wassily Besekirsky, violinist, who played with great delicacy of feeling the Kreisler arrangement of Padre Martini's "Aubade and Pavane." A Rachmaninoff Dance and a "Mélodie" of Nicolaïeff were received with enthusiasm. The orchestra of forty-two amateur players gave a good account of itself under Conductor S. Van Praag in a program that included the first movement of Mendelssohn's "Fingal's Cave" and Von Suppe's "Boccaccio" march.

A notable event of the week was the Sunday night concert given under the auspices of the Woman's Association of Temple B'nai Jeshurun, when May C. Korb, soprano; Mrs. Henry S. Richmond, contralto; Maurice Cowan, baritone; Herbert Sachs-Hirsch, pianist; and Jacques Kasner, violinist, and Wenham Smith, organist, were the soloists. The accompanist was Diana Kasner. There was a large audience which voiced its approval repeatedly.

COLUMBIA CHORUS "MESSIAH"

Annual Performance of Masterwork
Given Under Professor Hall's Baton

Handel's perpetually inspiring "Messiah" was heard in Carnegie Hall, New York, on Dec. 20, being sung by the choral forces of Columbia University, under the baton of Walter Henry Hall. Excellent ensemble and individual work was the rule, the soloists being Marie Stoddart, soprano; Gilderoy Scott, contralto; Dan Beddoe, tenor, and Robert Maitland, who sang with conviction. Players from the Symphony Society of New York performed excellently. The chorus sang its music with accuracy and often with good spirit.

The soloists acquitted themselves to the entire satisfaction of the audience. Miss Scott's voice was rich and well handled; Miss Stoddart's work was up to her usual high standard; Mr. Beddoe was, as he always is, delightful, and Mr. Maitland sang with fine conviction. The size of the gathering provided eloquent testimony as regards the popularity of this masterwork.

HEAR ANNA CASE AND SPROSS

Soprano and Composer-Pianist Charm
Dubuque Audience

DUBUQUE, IOWA, Dec. 7.—Anna Case, the popular Metropolitan soprano, and Charles Gilbert Spross, pianist, appeared at the Julian on Monday evening, Dec. 6, in a program that justified the glowing things which have been written of both.

Miss Case gave a lavish exposition of her art, the songs evoking the warmest applause being a German group, an aria from Charpentier's "Louise" and the "Ma voisine," by Thomas. She also sang a group of Spross songs, portraying happily the spirit of the compositions. Mr. Spross varied the program with two groups of piano solos, pieces by Moszkowsky and Raff, and his own Spring Song, Polonaise and Barcarolle. The concert was one of a series which Mrs. Rose Ryan is arranging this season.

Sinsheimer Quartet Begins Twelfth Concert Season

The Sinsheimer Quartet, Bernard Sinsheimer, first violin; Albert Greenfeld, second violin; Joseph Kovarik, viola, and William Durieux, cello, inaugurated

its twelfth season with a concert Tuesday evening, Dec. 14, at Rumford Hall. Mr. Sinsheimer and his associates plan a series of Tuesday evening concerts which should prove interesting if the first may be used as a basis of comparison. The program consisted of a Quartet of Dittersdorf, the Schumann A Minor Quartet, and César Franck's F Minor Quintet, in which Carl A. Deis was the assisting artist at the piano. The playing of the quartet, always well-balanced, was notable for its good routine work rather than for individual brilliance on the part of any one performer.

H. B.

JENNY DUFAU IN DETROIT

Soprano Divides Honors with Orpheus
Club Chorus

DETROIT, MICH., Dec. 20.—The Orpheus Club, under the leadership of Charles Frederic Morse, gave the first of its season's concerts on Tuesday evening, Dec. 14.

Mr. Morse has brought the club to a degree of excellence seldom attained by male choruses. Each offering was sung with clarity of diction and fine tonal quality, in all places showing a fine appreciation of the artistic possibilities.

As the soloist of the evening Mr. Morse presented Mlle. Jenny Dufau, coloratura soprano, who delighted all who heard her, dividing equally the honors of the evening with the Orpheus Club. Both artist and club were heartily applauded and gave additional pieces.

At the piano Harriet J. Ingersoll accompanied the Orpheus Club with her habitually artistic work, while Charles Lurvey gave excellent support to Mlle. Dufau.

E. C. B.

MUSIC IN SETTLEMENT PLAY

Annual Festival Has Compositions by
Former Student

A children's play, "The Yuletide Rose," with incidental music by Abraham Binder, was given at the Music School Settlement, 53 East Third Street, New York, on Friday and Saturday, Dec. 17 and 18. It was written by Mrs. Katherine Lord for the annual Christmas festival at the settlement.

The play is built on an old Norwegian legend, and in the prelude Mr. Binder has caught in happy fashion the dominant spirit of Norwegian music. He also displayed much ingenuity in the construction of the incidental folk-dances, given by the younger students. The music was admirably played by a double quintet, made up of members of the senior orchestra. The young composer, who is now a member of the Music School Settlement faculty, is a former pupil of the school.

Misses Larrabee and Keyes and John
Barnes Wells in Benefit

Florence Larrabee, the pianist; Margaret Keyes, contralto, and John Barnes Wells, tenor, were the artists at the concert given recently at the Waldorf-Astoria, New York, for the benefit of the Chapin Home. Miss Larrabee's numbers, all of which were well received, included works of Liszt, Stecherbatcheff, MacDowell and Chopin. Mr. Wells was in excellent voice and won applause for "The Divan of Hafiz" cycle of Le Gallienne, while Miss Keyes sang two groups of songs, one in English, and closed her program in a duet with Mr. Wells, the Harriet Ware "A Day in Arcady" cycle.

Trio de Lutèce Plays Exquisitely in
Greenfield, Mass.

GREENFIELD, MASS., Dec. 15.—A refined and unique concert was given in the local high school on Dec. 10 by the Trio de Lutèce, which consists of George Barrière, flautist; Carlos Salzedo, harpist, and Paul Kéfer, cellist, this marking the first in a series of musicales under the auspices of the Greenfield Woman's Club. The diversified program was exquisitely played and thoroughly delighted the audience, which strained the hall's seating capacity. Many encores were exacted.

Merle Alcock in Church Post Formerly
Held by the Late Mildred Potter

Merle Alcock has been engaged as contralto soloist at the Church of the Divine Paternity, New York, of which J. Warren Andrews is organist and choirmaster. In this new post Mrs. Alcock succeeds the late Mildred Potter.

Twenty-one works by Frederic Chopin will be played by Ossip Gabrilowitsch at his fourth subscription concert in Aeolian Hall, Tuesday afternoon, Dec. 28.

CONCERTMASTER CHICAGO ORCHESTRA SOLOIST

Harry Weisbach Plays Bruch G Minor Concerto Brilliantly under Stock's Bâton—Bruckner Symphony on the Program—Dora de Phillippe Recovers from Illness and Resumes Operatic and Concert Work—Myrtle Elvyn in Memorial Recital for Her Teacher—Noted Soloists Aid Commonwealth Edison Company Orchestra

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Dec. 20, 1915.

FREDERICK STOCK'S tenth program of the present season of the Chicago Symphony Orchestra, played at Orchestra Hall last Saturday evening, brought to the patrons of this organization the "Romantic" Symphony by Anton Bruckner as the principal number of the concert, and also gave to Harry Weisbach, violinist and concertmaster, his annual opportunity as soloist. The program follows:

Overture, "Leonore," Op. 72, No. 2, Beethoven; Symphony No. 4, E Flat ("Romantic"), Bruckner; Concerto for Violin No. 2, D Minor, Op. 44, Bruch; soloist, Harry Weisbach; Overture, "Academic Festival," Op. 80, Brahms.

The Bruckner Symphony had been heard in Chicago only once before, some nineteen years ago. While undoubtedly disclosing genius of high order, it is of inordinate length. There are many moments of great beauty in both the first and second movements, but the last two divisions lack in inspiration. However, it is a work which will outlive many of the newer compositions of the same genre. The performance was received with evident appreciation.

Mr. Weisbach in the Bruch Concerto emphasized the fact that he is an artist of brilliant attainments. His tone is refined and of excellent quality. It is not of great power nor warmth, but it is pure, and Mr. Weisbach has the necessary technical command. He received many recalls.

Mr. Stock gave a fine reading of the "Leonore" and "Academic Festival" overtures. His interpretation of the symphony was inspiring.

The Versatile Dora de Phillippe

Dora de Phillippe, one of the more gifted of the younger sopranos of the Chicago Opera Company, was ill during the last week and compelled to abandon several of her operatic rôles. From her manager comes the reassuring news, however, that she has fully recovered and will be heard as Nedda in "I Pagliacci" Saturday evening.

Miss De Phillippe sang before the Evanston Country Club about a week ago and made a tremendous impression. She was encored repeatedly and the concert was pronounced the most successful ever given by this organization.

As a proof of the versatility of this young opera singer it may be stated that during one of the early weeks of the opera season she sang with equal artistic capability such divergent rôles as the *Street Gamin* in "Louise," the *Shepherd* in "Tannhäuser" and *Musetta* in "La Bohème."

The Chicago engagement of the Diaghileff Ballet will continue two weeks at the Auditorium, beginning Feb. 14.

Members of the men's choir at the University of Chicago are anticipating a trip to the Panama Canal this year. Robert W. Stevens, the director of music at the university, took the Glee Club to the Coast last season and a second trip is contemplated, with the addition of a visit at the Panama Canal in the event of the approval of Colonel Goethals.

Iota Chapter of the Mu Phi Epsilon Sorority of the Chicago Musical College gave a special Christmas concert in the reception hall of the college last Wednesday morning. Among those who participated in the program were: Zetta Whitson, Mildred Brown, Wally Green, Mae Doelling, Abigail M. Raymer, Olive Pennington, Cora E. Hulbert, Natalie W. Price, Louise H. Slade, Mabel Sharp Herdier and Mrs. Rose Lutiger Gannon.

Myrtle Elvyn in Memorial Recital

Myrtle Elvyn, the gifted young Chicago pianist, was soloist at the memorial for Carl Wolfsohn, given under the auspices of Johannah Lodge, No. 9, at Sinai Temple last Thursday afternoon. Miss Elvyn captivated the capacity audience by her charming manner, her artistic playing and her graciousness. She presented the entire program with technical purity, with musical feeling and with rare taste. A pupil of the late Chicago piano pedagogue, she included in her program a Berceuse by Wolfsohn, besides playing the Beethoven Sonata, Op. 57; the Brahms Rhapsody in E Flat, the Schütz-Evler "Blue Danube" trans-

scription and pieces by Gluck-Saint-Saëns, Kreisler, MacDowell and Liszt.

The latest addition to the organizations connected with the Sinai Social Center is a choral society which began last season as the Sinai Opera Club. The new society will be known as the Sinai Choral and Opera Society and has chosen Edouardo Sacerdote, the well-known vocal master, as director. Concerts will be given in association with the Sinai



Dora de Phillippe, Soprano of the Chicago Opera Company, Who Has Proved Her Versatility in Many Rôles as Well as in Her Concert Work

Center Orchestra, under Harry Weisbach.

Crabbé Singing in Italy

Armande Crabbé, the popular Belgian baritone who was for several years a valuable member of the Chicago Grand Opera Company, is still in Europe. He has sung with much success in Rome, where he appeared recently in the principal baritone rôles of "Rigoletto," "Tosca" and other operas. He has also been heard in Milan and Florence and has sung in many cities for the benefit of war sufferers. At present he resides in Geneva, while his parents and sisters are refugees in England.

The concert of the Men's Fall Festival Chorus at Central Music Hall last Monday evening brought out an audience which filled the theater to the last seat, and the program, under the direction of Edward T. Clissold, was of great variety. The chorus consisted of 100 singers and, besides several concerted numbers by the club and the Maple Quartet, Mr. Clissold, baritone and director, was heard in solo numbers.

The Commonwealth Edison Company Orchestra, an organization composed of employees of that company, gave two concerts at Orchestra Hall last week, Tuesday and Thursday evenings, under the direction of Morgan L. Eastmann, and disclosed in their performances of such selections as the first movement of the Schubert "Unfinished" Symphony, in the ballet music from Gounod's "Faust" in the "Marche Militaire," by Schubert, and in the accompaniments furnished the two distinguished soloists, Francis Ingram and Jenny Dufau, good tonal body, and a sense of musical shading and phrasing.

Frances Ingram on Tuesday evening contributed much to the artistic value of the concert by her interpretation of the aria from Saint-Saëns' "Samson et Dalila," and Salter's "Cry of Rachel," in both of which she received an ovation. Jenny Dufau made brilliant the concert on Thursday evening with her dazzling singing of the Verdi aria, "Ah fors è lui," from "La Traviata," and the Polonaise from Thomas's "Mignon."

Nelle Bryant, dramatic soprano, of the Waterloo Conservatory of Music, made her first Chicago appearance in concert this season before the Arche Club and scored a pleasant success.

Engagements for Mme. Clausen

Alma Voedisch, the New York and Chicago impresario, was a visitor here

last week and announced the booking of Julia Clausen for an extensive series of appearances with the Chicago Symphony and Minneapolis Symphony orchestras, with the Chicago Mendelssohn Club and also a long list of dates, including a Chicago recital under the local management of F. Wight Neumann, Jan. 30; a tour with the Minneapolis Orchestra in Cleveland, Pittsburgh, New York and other cities during February, and Madison, Galesburg, Urbana and Chicago in individual recitals. Mme. Clausen will be heard in Milwaukee Jan. 10 as soloist with the Chicago Orchestra, and will give a joint recital on Jan. 27, with Albert Spalding, the violinist, in New York.

Mme. Voedisch has arranged for a joint recital at Peoria, Ill., for Gustave Holmquist, basso, and Della Thal, pianist, in February and a joint recital at Janesville, Wis., for Mr. Holmquist and Edna Gunnar Petersen, pianist, as well as a solo appearance for Mr. Holmquist at the Mid-Winter Festival in San Antonio, Tex., with the St. Louis Symphony Orchestra.

Frances Pierson Brumbaugh, pianist, has opened her new piano studio at the Fine Arts Building, having completed her course under Leopold Godowsky.

The testimonial concert given for Mme. Dove Boetti, one of our most prominent vocal teachers, at the Auditorium Hotel last Sunday, was well attended and the program, which was presented by six soloists, was a musical treat. Mme. Boetti acted as accompanist.

On High School Music Credits

The Chicago Music Supervisors' Club held its bimonthly meeting and banquet at the rooms of the Chicago City Club Dec. 10. Henry Purmont Eames, the Chicago pianist and teacher, spoke on credits from high schools for outside study in music. He wanted the musically gifted pupil, who constitutes only about one per cent of young people, to have an opportunity during high school age to cultivate his gifts in music. Just as the school gives the student credit for knowledge of Latin, mathematics, etc., no matter how or where acquired, in similar manner should it recognize music. He emphasized the importance of the piano. He believes no credits should be given in grades below the high school for outside study in music.

Marcia Van Dresser Sings for Clark Pupils

Pupils of Charles W. Clark found especial delight in their "class" on the afternoon of Dec. 18, when they were given a short recital by Marcia Van Dresser of the Chicago Opera Company as a gracious favor to Mr. Clark, whose friend and admirer Miss Van Dresser has been for a decade. Former and present pupils of Mr. Clark to the number of more than 100 heard Miss Van Dresser, who was in excellent voice. Her program consisted of: "Gesang Weyla's 'Auf dem Grünen Balkon' and 'Verschwiegene Liebe,' Hugo Wolf; aria from 'Cosi fan Tutti,' Mozart; 'Have you seen but a Whyte Lillie Grow' (Old English); 'A Pastoral' (Old English); 'Summertime,' Ward-Stephens, and 'Lullaby,' Cyril Scott.

Gertrude Norman was to have given a talk but was unable to be present, and the time left vacant was filled in by Mr. Clark himself, at the request of his pupils and Miss Van Dresser. He sang: "Les Berceaux" and "Adieu," Fauré; "L'Heure Exquise," Reynaldo Hahn, and "Vision Fugitive," Massenet.

Many friends of Mr. and Mrs. John J. Hattstaedt and Mr. and Mrs. Karleton Hackett have expressed their condolences to those prominent Chicago musicians upon the death of Mrs. Castle, the mother of the wives of the two men. Mrs. Castle, who was eighty years old, died at Los Angeles. She was well known in Chicago.

MAURICE ROSENFELD.

Jacobs Quartet Plays at Newark School

The Max Jacobs Quartet gave a concert at the Robert Treat School, Newark, on Friday evening, Dec. 10. Mr. Jacobs and his associates were heard to advantage in Beethoven's C Minor Quartet, Brandts-Buys's Romantic Suite and a group of shorter pieces by Ippolitoff-Ivanoff, Grainger and Desormes. An audience of good size applauded enthusiastically after the several numbers.

BROOKLYN CHORAL CLUB OPENS SEASON

Quartet of Ancient Instruments
Make Début—Ensemble
Singing Pleases

The most carping critic could not have failed to take serene enjoyment in the program of the Choral Art Club of Brooklyn, presented at the Academy of Music on Dec. 20. Under the leadership of Alfred Y. Cornell, the club began its fourth season with the singing of a series of compositions of the same dignified and highly artistic character as heretofore given.

The splendid balance of the mixed voices was immediately sensed when "Stille Nacht," arranged by Frank Damosch, opened the program, with the incidental solo sung by Alfred E. Best. Then came the Vittoria motet, "O, Magnum Mysterium," for six voices, in which the finest sort of ensemble singing was heard, although the sopranos displayed a tendency to sing out of tune on one or two occasions. "Salve Regina," by Franz X. Arens, and the "Adoration of the Magi," by Cornelius, were superbly given, the tone quality of the baritone section in the latter proving effective. Clarence Dickinson's "The Shepherd's Story" was roundly applauded and is undeniably beautiful music, but it seemed a strange expression of the text.

The much-heralded Quartet of Ancient Instruments, from Boston, made its Brooklyn début, the players giving the "Golden" Sonata by Purcell, "La Chamber" by d'Hervelois, "Andante et Menuet" by Milandre and "Chaconne et Rigaudon" by Monsigny. The quartet, composed of Alfred Gietzen, viola d'amore; Bruno Steinke, viola da gamba; Frederic Mueller, oboe d'amore, and Henry Gideon, harpsichord. The quaintness of the instruments awakened curiosity and appreciation.

Reed Miller's excellent tenor was heard in the Dickinson composition and later in Percy Grainger's "Brigg Fair." This fascinating number and Mr. Grainger's "Colonial Song" were apparently the best liked number of the program, and the composer was called upon by Mr. Cornell to acknowledge from a box the applause of the audience. Of moment also were three negro jubilee songs arranged by Carl R. Diton, "Pilgrim's Song," "Little David, Play on Your Harp" and "Ev'ry Time I Feel the Spirit." The difficult closing song, "How Eloquent Are Eyes," by John E. West, gave insight into the masterly leadership of Mr. Cornell.

Lucia Forest Eastman, harpist; Fred. Landau, violinist; Sidney Dorlan Lowe, accompanist, and Mr. Cox, who played an incidental solo, co-operated efficiently.

G. C. T.

MME. MÉRÖ PLAYS IN DENVER

Pianist a Brilliant Soloist in Concert of Tureman Orchestra

DENVER, COL., Dec. 20.—Yolanda Méré, the noted pianist, was the soloist in the recent concert of the Denver Philharmonic Orchestra, under the direction of Horace Tureman. Mme. Méré astounded the hearers by the brilliancy of her playing of Liszt's A Major Concerto. She also played his "Liebestraum" and Second Rhapsody, both with telling effect.

Brought back repeatedly, she responded with four encores: Liszt's "Gnomes" (out of eight offerings, four were by her countryman, Liszt), Chopin's Minute Waltz, Moszkowski's "Juggleress" and Vogrich's Staccato Caprice, each revealing unlimited technique and emotional insight. Mr. Tureman's forces were heartily applauded for their excellent work.

Paul Dufault's Art Welcomed in Holyoke, Mass.

HOLYOKE, MASS., Dec. 14.—A musical happening of unusual interest was the appearance, on Dec. 10, at Knights of Columbus Hall, by Paul Dufault, the tenor, with Hazel Loveland, soprano. Mr. Dufault required no introduction to Holyoke music-lovers; his art is familiar here, and he is a prime favorite. He was in excellent voice. So hearty was the audience's response that the tenor had to add a number of encores. Miss Loveland's singing won favor and she, too, was vigorously acclaimed.

NEW ENSEMBLE HAS ITS INITIAL HEARING

Chamber Music Society Presents
"Kammersymphonie" of
Wolf-Ferrari

The debut of the New York Chamber Music Society, in Æolian Hall, on Dec. 17, aroused considerable interest and persuaded many to brave the elements for a hearing of this new ensemble. The directors of this group of players are Carolyn Beebe, pianist, and Gustave Langenus, clarinetist. Associated with them are Bonarios Grimson, first violin; Herbert Corduan, second violin; Samuel Lifschey, viola; Jacques Renard, 'cello; Ludwig Manoly, double-bass; William Kincaid, flute; Henri de Busscher, oboe; Ugo Savolini, bassoon, and Josef Franzel, horn.

All in all, the program may be described as well chosen. It opened with Mozart's Quintet in E Flat for piano, oboe, clarinet, horn and bassoon. Combinations of this type are interesting, although no amount of persuasion will convince intent listeners that homogeneity of timbre can be achieved, excepting at rare moments. Following this was heard a splendidly written work by Brahms, his quintet in B Minor, Op. 115, for clarinet and regulation string quartet. This work proved far more agreeable in every way. The combination of instruments is happier, the music, *per se*, is finer, the workmanship more interesting.

Wolf-Ferrari's "Kammersymphonie" in B Flat, Op. 8, which, to the best of the writer's knowledge, has not been heard publicly in New York before, was the only work by a contemporary composer. It called for the services of the society's entire personnel. Works of this character are always more or less unsatisfactory. They are neither fish, flesh nor fowl. Four wind instruments will inevitably overpower four stringed instruments. Balance is not possible. Then, too, in writing for such a combination the composer is pretty sure to think in symphonic terms.

The composer of "Il Segreto" fell into that pit in his "Kammersymphonie." He has endeavored to write an ambitious way and he fails in both instances. He might better have spoken in simple phrases; as it is, the piano dominates the score and the other instruments are often set to achieve climaxes meant for a full orchestra. The music itself is not distinguished. No better can be said of it. There is none of the sprightliness, deftness and delicacy which pervades "Suzanne" or "Le Donne Curiose" or "L'Amore Medico." It is more closely akin to "The Jewels."

In each number the society performed exceptionally well. Miss Beebe and Mr. Langenus, especially, covered themselves with glory. The clarinetist played superbly in the Brahms work. Organizations of this type, and especially of this caliber, are heartily welcome. The New York Chamber Society will undoubtedly flourish. Its hearers, at this concert, showed that they wished it well in most unmistakable fashion. B. R.

BOY CHOIR AIDS ORCHESTRA

Cathedral Choristers Appear in Young People's Concert

There was an abundance of the Christmas spirit in evidence at the second of the Symphony Concerts for Young People, which took place Dec. 18, in Carnegie Hall, New York. The New York Symphony Orchestra, under Walter Damrosch's direction, was given valuable assistance by the choir of the Cathedral of St. John the Divine, Miles Farlow, conductor. The purely orchestral numbers were Haydn's "Surprise" Symphony (a felicitous Christmas offering), Jaernefeld's Praeludium and the familiar Handel Largo. The Andante of the symphony proved even more effectually mirth-compelling than usual. The variations which comprise this number were exquisitely played. Mr. Damrosch prefaced the "Surprise" with a few words calculated to sharpen the curiosity of his smaller hearers.

The chorus was wholly delightful; it sang with fine restraint and invariable respect for dynamic values. Mr. Farlow proved a sensitive musician who directs his choristers with a minimum of self-consciousness and plenty of quiet authority.

The concert opened with the "Adeste

Fidelis" for solo, organ, orchestra and chorus, and after the symphony the chorus sang a number of carols from various sources. Gounod's "Nazareth," for baritone, chorus and orchestra, was impressive, and highly enjoyable were some of the solos given by the boy sopranos of the chorus. One of Walter Damrosch's arrangements, "Three Kings Have Journeyed" (Cornelius), preceded Adam's "O, Holy Night," for tenor, chorus, organ and orchestra, which closed the program. B. R.

"POPULAR" OPERA CONCERT

Beatrice Harrison, Rappold and Sembach in Program of Favorites

"Popular" in the ordinary musical acceptance of the term was the program of the concert at the Metropolitan Opera House on Dec. 19, when Beatrice Harrison, 'cellist, was the guest artist, and Marie Rappold and Johannes Sembach were the representatives of the company.

Typical of the program were the orchestral numbers conducted by Adolph Rothmeyer, comprising the "Oberon" Overture, the "Peer Gynt" Suite, No. 1, and Liszt's Second Rhapsody. Other favorite offerings were the "Meister-singer" Prize Song, delivered by Mr. Sembach, and the Bach-Gounod "Ave Maria," sung by Mme. Rappold. Mr. Sembach made his greatest success not in the Wagner aria, but in "Oh, Paradiso" from "L'Africaine." Mme. Rappold was rapturously greeted after the "Ave Maria" and her songs, adding the Dell'Acqua "Chanson Provençale."

The really admirable artistry of Beatrice Harrison evoked a most hearty response, after her Saint-Saëns A Minor Concerto, Fauré's "Elégie" and Popper's Spanish Dance. In her splendid performances Miss Harrison was assisted by Frank St. Leger, while Willy Tyroler also appeared as accompanist.

JANAUSHEK AS CONDUCTOR

Directs "Holy City" at Englewood with Simmons and Other Soloists

Gaul's "Holy City," with William Janaushek as conductor, was given at St. Paul's Episcopal Church, Englewood, N. J., on the afternoon of Nov. 28, with William Simmons, the New York baritone as assisting soloist, and the church quartet, Miss Horisburg, soprano; Mrs. Baker, contralto; Mr. Baugard, tenor, and Mr. Sanger, bass. The singing of the soloists, especially that of Mr. Simmons, was of a very high order. Mr. Janaushek, who is the organist and choirmaster of the church, had the singers well in hand at all times, giving an excellent performance of the work, and his efforts were well received by the large assemblage.

Mr. Simmons has been engaged to sing Hawley's "Christ Child" at St. John's Church, Yonkers, N. Y., on Sunday evening, Dec. 26, under the direction of George Oscar Bowen.

PIANIST HEARD AT OMAHA

Advanced Pupil of Alice Virginia Davis Pleases Nebraskans

Gertrude Anne Miller, an advanced pupil of Alice Virginia Davis, the talented Omaha pianist, gave a most successful recital at the Schmoller & Mueller Auditorium, Omaha, Neb., on the evening of Dec. 14, assisted by Marie Martin, a pupil of Mary Munchoff. Recently Miss Miller was heard in two recitals in the State of Nebraska, one at Shelton, where she has a return engagement, and one at Fremont, where she played before the High School under the auspices of the Spinnet Club.

Miss Davis and Cecil Berryman, who recently opened a studio in the McCague Building, Omaha, are making a special feature of their Saturday afternoon recitals, one week for the younger pupils and the next for the advanced. Miss Davis and Mr. Berryman add to the attractiveness of these recitals by playing a concerto at the close of the pupils' program.

Metropolitan Company Sings "Bohème" in Brooklyn

The Metropolitan Opera Company was heard in Brooklyn, on Dec. 18, in a performance of "La Bohème," the cast including Frances Alda, as *Mimi*; Scotti, as *Marcello*; Giacomo Damacco, as *Rodolfo*; Luca Botta, who was to have appeared in the rôle, being ill; Tegani, as *Schaunard*; de Segurolo as *Colline*; Ida Cajatti, as *Musetta*, and Malatesta, as *Benoit*. G. C. T.

MME. GABRILOWITSCH AS PROGRAM-BUILDER

Contralto's New York Recital Reveals Her Skill in Avoiding Deadly Conventional

Few recital singers have as happy a faculty of constructing an interesting program as Clara Clemens-Gabrilowitsch. This contralto knows how to find what is new or else seldom heard and at the same time musically valuable, and other concert-givers might profitably study her programs and endeavor to escape that deadly conventionality and sheep-like imitateness which is the curse of most contemporary lists of songs.

At her second New York recital of the season, given in Æolian Hall last Monday afternoon, Mme. Gabrilowitsch offered five Beethoven songs—including *Clärchen's* two lyrics from "Egmont," and the "Creation Hymn"—a French group, including Fauré's setting of "Mandoline" and "D'Une Prison." Delibes's "Bonjour Suzon" and the aria of *Lia* from Debussy's "Enfant Prodigue," English and American numbers consisting of Marion Bauer's "Last Word," Isidore Luckstone's "Could I Forget" and Arthur Hinton's "Laughing Song," and, best of all, half a dozen of the finest songs of Grieg—"Ich Liebe Dich," "From Monte Pincio," "The Princess," "Dein Rath ist wohl gut," "Twas on a Lovely Evening in June" and "A Dream."

In point of intelligent interpretation, the singer's best work was achieved in Fauré's effective "D'Une Prison." Delibes's "Bonjour Suzon" and Grieg's "Monte Pincio" and "A Dream." It was interesting to hear Fauré's "Mandoline,"

if only to note its vast inferiority to Debussy's much tormented version.

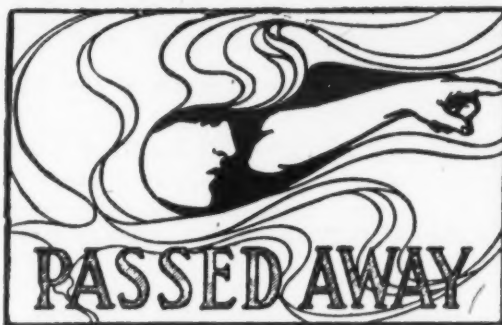
But the joy of the concert was unquestionably the magnificent Grieg mastersongs. Had Mme. Gabrilowitsch sung nothing but these she would have deserved the applause that was hers throughout the afternoon. "Ich Liebe Dich" and "A Dream" are, to be sure, not unknown to concertgoers. But few artists even faintly perceive as yet the astounding melodic, harmonic and atmospheric beauties and genial originalities of the wondrous "Monte Pincio" (which we do not recall ever having heard in public), the "Princess" or the "Evening in June." The first is a marvel of varied landscape and mood painting, the second unquestionably one of the most ravishing pages Grieg ever penned. Singers have not yet taken the trouble to discover these songs, however. It is not too much to hope that some day Mme. Gabrilowitsch may add to her repertoire the marvelous and poignant "At Mother's Grave," "The Mother Songs," "Solveig's Cradle Song," the splendid "Der Bursch" and "The Mountain Maid." Here is the most fertile sort of virgin soil for any accomplished and enterprising singer to cultivate!

Ossip Gabrilowitsch's accompaniments give these entertainments the character of a sort of sonata recital for voice and piano, if the term may be permitted.

H. F. P.

'Cellist Sturm of Kunwald Forces Weds Ohio Girl

CINCINNATI, OHIO, Dec. 20.—An announcement of interest made in Cincinnati recently was that of the marriage of Julius Sturm, first 'cellist of the Cincinnati Symphony Orchestra, to Virginia Dadsell of Newark, Ohio. Mr. Sturm is not only a 'cellist of fine artistic ability, but orchestra manager as well, his capacity in both positions being widely acknowledged and approved.



Algernon St. John-Brenon

Algernon St. John-Brenon, a brilliant figure in the musical and literary world, for more than ten years a member of the staff of the *Morning Telegraph*, died last Saturday night, Dec. 18, at Atlantic City, N. J., where he had gone two weeks ago in hopes of regaining his rapidly failing health. He had suffered for more than a year from diabetes, which was responsible for his death. Mr. Brenon served as musical and dramatic critic for the *Telegraph*; he was one of the most widely acquainted, versatile and popular newspapermen in New York. Frequently he contributed editorials to his paper and now and again did duty as a reporter.

"Algy" Brenon, as he was familiarly known, was born in Dublin, Ireland, thirty-nine years ago, and received his higher education at King's College, London. Later he studied for several years in Rome and Paris. At the age of eighteen, he married Grace Damion, a member of the Covent Garden Opera Company. Soon after his marriage he came to this country and founded the Pittsburgh Preparatory School, where he taught for nine years. Mr. Brenon came to New York in 1905 and very soon became connected with the staff of the *Telegraph*. With the exception of one year, which he spent as London correspondent of the *New York Herald*, Mr. Brenon had been employed by the *Telegraph* ever since.

His was a wide circle of friends, many of whom bear distinguished names in the world of music and drama. It is said that Mme. Sarah Bernhardt asked always that Mr. Brenon be at the pier when she came to America. Many members of the Metropolitan Opera Company he knew intimately enough to address by their given names.

Mr. Brenon was a thoroughly informed and equipped man. He possessed extraordinary linguistic ability, being versed in French, Italian, Latin and Greek, and boasting also a fair knowledge of German. His command of English was formidable enough to render his writings unique, at least so far as journalism is concerned. Mr. Brenon's was a rapier-like wit, which often found its mark, where a more serious or pedantic

attack would have experienced defeat. For, when the occasion demanded, his pen could work havoc with its object. As a raconteur, he was an acknowledged favorite in musical and theatrical spheres.

Although skilled in several phases of newspaper work, Mr. Brenon gave the choicest part of his talent to his musical writings. He studied music with uncommon perseverance. A hallmark of all of his writing was that rare quality known as "human interest," which is sought eagerly but rarely so strikingly uncovered in the newspaper world. His friends were fond of repeating that "Algy" could write "highbrow stuff" so as to make it readable by the "lowbrow."

In 1910 Mr. Brenon attracted notice through his adaptation of Ganne's "Hans, the Flute Player," for production at the Metropolitan Opera House, and later for his rendering into English of several of the librettos used by the Century Opera Company in its second season of opera in English. One long work, a novel, "Restormel," is also from his pen.

Mr. Brenon's father, Charles St. John-Brenon, is an English dramatic critic. Besides the latter, a brother, Herbert, two daughters, Aileen and Juliet, and his wife, survive him.

Mrs. Abner S. Brady

Mrs. Abner S. Brady, a concert star at the Grand Opera House when it was under the management of James Fiske, died on Dec. 14 at her home, No. 300 West 116th Street, New York, of a complication of diseases. Mrs. Brady was the sister-in-law of Adelina Patti and of the late Mrs. Amalia Strakosch. She was seventy-two years old and was born on Staten Island. On the stage she used her maiden name—Nully Piris. She was a soprano with an exceptionally high range of voice. She retired twenty-five years ago. Her first husband was Abner S. Brady and her second was Carlo Patti, brother of Adelina Patti and well known in his day as an orchestra leader. She is survived by a son and a daughter.

Mrs. M. C. Melville

The New York *Telegraph* announces that Mrs. Mamie Conway Melville, who at one time played in Salvini's company and was later prima donna in George Lederer's musical productions, died on Dec. 14, in a New York hospital. She was fifty-seven years old. Her husband and three sons survive her.

William J. Barstow

Announcement was made in Philadelphia, Dec. 14, of the death of William J. Barstow, widely known as a publisher and for his active interest in musical enterprises.

MAUD POWELL SAILS TO HAWAII AFTER CALIFORNIA SUCCESSES

Violinist Closes Tour on Coast with Recitals at San Francisco and Berkeley—Tina Lerner and Her Husband Adopt Golden Gate as Their Home—Loring Club Chorus and Recently Organized Trio Introduce New Works

Bureau of Musical America,
1101 Pine Street,
San Francisco, Dec. 15, 1915.

MAUD POWELL has just completed a highly successful local engagement. Last Friday evening she played before the Berkeley Musical Association, the great Harmon Gymnasium on the campus of the University of California being thronged by enthusiastic listeners. The gymnasium is the largest auditorium in Berkeley, and it was filled to the standing-room limit.

Her concerts in the Cort Theater were given on Sunday and Tuesday afternoons, both largely attended. The first program included the De Bériot Concerto, No. 7, in G Major, and Vincent d'Indy's Sonata in C Major, Opus 59, for violin and piano; that of Tuesday the Mozart Concerto in A Major, and César Franck's Sonata in A Major, for violin and piano. A polonaise by Edward Grasse, the young American violinist and composer, was on the Sunday list of solos. Arthur Loesser, the pianist, played solo groups that won much applause. To-day Miss Powell sails for Honolulu. She will return by way of this port after a series of three concerts in the Hawaiian city and will then appear in the new auditorium at Oakland, under the auspices of the Teachers' Association.

High Salary for Nielsen

The newly-organized La Scala Grand Opera Company, already announced in MUSICAL AMERICA, has been booked for two weeks at the Cort Theater, the engagement to open on Jan. 30. It is probable that Mabel Riegelman will join the company, as the managers are making strenuous efforts to engage her. Alice Nielsen is to receive the largest salary ever paid to a singer appearing here in any company, excepting the Metropolitan and Chicago organizations.

Alice Gentle has completed a concert tour that brought gratifying results. She sang in San Jose, Sacramento and other California cities, and then went northward to Seattle, where last week she appeared with the Seattle Symphony Orchestra. Miss Gentle has been chosen as the soloist for a Christmas Eve open-air concert at the Civic Center.

The newly-organized trio, Vladimir Shavitch, pianist; Antonio de Grassi, violinist, and Stanislas Bem, cellist, played to a good-sized audience in Sorois Hall last night. New to San Fran-

cisco, and delightful in the introduction, was the 'cello and piano sonata by J. Guy Ropartz. Two trios were played, the Brahms Op. 101 and the Saint-Saëns Op. 18. Mr. Shavitch is the husband of Tina Lerner. He and his distinguished wife have adopted San Francisco as their home city and will probably retain their residence until the close of the European war.

Present Cadman Work

"A Mighty Vulcan," one of Charles Wakefield Cadman's new compositions, was sung by the Loring Club, of men's voices, at Scottish Rite Auditorium, last night. It proved one of the most impressive numbers on an exceptionally attractive program. Mme. Lorna Lachmund, coloratura soprano of the Hamburg Opera, appeared with the club in A. Herbert Brewer's cycle, "In Spring Time," and sang groups of songs by Richard Strauss and Mrs. H. H. A. Beach. The club sang a chorus from Max Bruch's opera, "Die Lorelei," partsongs by Arthur Foote, Sir Arthur Sullivan and C. B. Hawley, and several Christmas carols. The large auditorium was packed.

The Innisfail String Quartet last week completed its first series of concerts, playing César Franck's Quartet in D Major, Hugo Wolf's Italian Serenade and Mozart's Quartet in F Major, K. 590. This quartet has strong financial and society backing, which gives promise of permanency. It is an excellent organization.

'Cellist Bem Weds

Stanislas Bem, already mentioned as 'cellist in a new trio, figured in a pretty matrimonial romance last week, when he and Eugenia Argiewitz, violinist, were married. The bride came from New York, where she has been an orchestral player. Mr. Bem and she were schoolmates in Warsaw, and their romance dates from the childhood days. The husband, here but a short time, has been in America five years. He is a 'cellist of high rank, one of San Francisco's most valued musicians. After leaving Warsaw, he did not see Miss Argiewitz until she arrived from the East to become his bride.

The McIntyre Trio, in which Horace Britt, 'cellist, and Herman Martonne, violinist, are associated with Joseph McIntyre, pianist and director, last week completed a series of three recitals in the Twentieth Century clubhouse, Berkeley. These recitals were attended by large audiences of the most representative musical people of Berkeley and the university.

THOMAS NUNAN.

basso, were highly successful in their solos, Miss Scott, little known in Brooklyn, winning much praise. G. C. T.

KATHARINE DAYTON'S DEBUT

Young Singer Scores in Unique Program at Punch and Judy Theater

Wednesday afternoon, Dec. 5, Katharine Dayton stepped upon the diminutive stage of the Punch and Judy Theater and made the pirate crew of "Treasure Island" give way to charming songs and stories which she prefaced with satirical philosophic explanations. Her program consisted of short, unusual numbers that ranged from Elizabethan love lyrics, French-Canadian ballads and tragic tales to amusing children's poems and stories of animals "real" and "symbolic" of Kipling and Herford.

It is difficult to speak of Miss Dayton's art without mentioning Kitty Cheatham, in whose footsteps she is treading and whose lessons she is carefully bearing in mind. Miss Cheatham, by the way, was on hand to offer her congratulations. It was Miss Dayton's first New York appearance and the impression that she created was undeniably favorable. Ethel Watson Usher seemed perfectly at home in the accompaniments that she supplied. H. B.

Zoellner Quartet in Increasing Favor in Boston

BOSTON, Dec. 12.—The Zoellner String Quartet played Haydn's Quartet, Op. 64, No. 5, Debussy's Quartet and Beethoven's Quartet, Op. 18, No. 4, in Steinert Hall

on Thursday afternoon. The quartet increases in the excellence of its ensemble and all of the qualities which go to make real quartet playing. In a city visited each season by the Kneisels, the Flonzaleys and others it is attracting a following of its own. O. D.

RUBINSTEINS HEAR ROTHIER

Notable Soloists Appear at Second of Club Musicales

Through the absence, on account of illness, of James Harrod, the Rubinstein Club heard Leon Rothier of the Metropolitan Opera Company at the Waldorf-Astoria, on Dec. 18, at the second of the club musicales. Dividing honors with Mr. Rothier were Suzanne Seymour, dramatic soprano, and Albin Antosch, 'cellist.

Disagreeable weather materially reduced the size of the audience, but the spontaneity of applause fully atoned for lack of numbers. Mr. Rothier was in glorious voice and enjoyed to the utmost the informality of the occasion. He announced his own offerings, which included two Italian and two old French songs. As an "encore" he sang the Huhn "Invictus" in faultless English.

Albin Antosch opened the program with a Popper "Hungarian Rhapsodie," played beautifully. He gave a Bach air later, and the 'cello obbligato, which provided an exquisite background for Miss Seymour's singing of the Massenet "Elegie." The latter's keen intelligence and musical perception were shown in an aria from Handel's "Semele" and a group of German lieder. The accompaniments were well played by Mrs. Albin Antosch and Lina Coen. M. S.

ILJA SCHKOLNIK'S DEBUT

Violinist Shows Praiseworthy Qualities in His Recital

Extremely commendable qualities were manifested by Ilja Schkolnik, the young violinist, who was brought forward in recital by the Music League of America at Aeolian Hall, New York, on Dec. 20. First of all the artist offered a program which was not too long and was serious and musicianly in its make-up. It comprised the following works:

Concert in E Flat Major, Mozart; Romance, Sinding; Gavotte, Handel; Preludium and Allegro, Pugnani-Kreisler; Sarabande and Gavotte, Bach; Introduction and Rondo Capriccioso, Saint-Saëns; Witches' Dance, Paganini.

Mr. Schkolnik's hearers were impressed by his smooth, pure tone, his technical proficiency and the spirited abandon of his playing. He particularly aroused enthusiasm with his brilliant delivery of the Saint-Saëns work and by the ease with which he "set off" the fireworks of the Paganini show piece. At the close of the concert the performer was recalled and added the Sarasate "Gypsy Airs," in the first section of which he used a somewhat exaggerated portamento. Marguerite Valentine was the accompanist. K. S. C.

Hanna Wolfe, Dutch Pianist, Makes New York Debut

A Dutch pianist, Hanna Wolfe by name, gave a recital at the Princess Theater Monday afternoon, her first in New York. She played an exacting and lengthy program, comprising a Bach-Tausig Toccata and Fugue, the Gluck-Brahms "Gavotte," Beethoven's Sonata, Op. 109; Brahms's G Minor Rhapsody, Schumann's "Kinderscenen," a Chopin group, and pieces by MacDowell, Rachmaninoff, Debussy and Liszt. Mme. Wolfe's playing shows intelligence and some worthy technical attainments, and she has considerable power. From the sonorities in which she sometimes indulged, one gathered that she had not happily gauged the acoustics of the little auditorium. However, her work did not always reveal deep appreciation of the poetic contents of what she offered. H. F. P.

Simmons as Beethoven Society Soloist

William Simmons, the gifted young baritone, has been engaged as soloist with the Beethoven Society of New York, Percy Rector Stephens, conductor, for its first concert of the season at the Waldorf-Astoria, New York, on Thursday evening, Jan. 6.

ARTISTIC SINGING BY BUFFALO CLUB

Guido Chorus Meets Demands of Exacting Program—Anna Case Soloist

BUFFALO, Dec. 16.—The first concert of the Guido Chorus for this season was given in Elmwood Music Hall last evening, under the direction of Seth Clark. The choral offerings were of sufficiently varied character to give the men an excellent opportunity to display their versatility and they met the demands of each number, with splendid tone quality, fine command of light and shade, clean-cut enunciation and absolute fidelity to the pitch. Rarely could one hear more beautiful choral singing than was done by the men in V. E. Becker's arrangement of the old hymn, "Holy Night," in which the blending of the voices was like a well sustained organ chord. Franz Mair's "Consecration Song" was another notably fine offering, while "The Way of the World," by Homer B. Hatch, and "The Drum," by S. Arthur Gibson, compositions in lighter vein, were charmingly sung. Frederick Stevenson's trying composition, "Omnipotence," was also very well sung.

The soloist of the evening was Anna Case, soprano, favorably remembered here for her fine singing at the last May Music Festival. In the different numbers of her program, she enhanced the impression she made then. In the four languages which these numbers represented, she sang with remarkably clear enunciation and great purity of tone. In "Ah fors è Lui" from "La Traviata," her voice was reminiscent of Mme. Sembrich's, the head tones particularly being of the same eternal quality.

Another number that stands out for special mention was Rimsky-Korsakoff's "Chanson Indoue," which Miss Case sang in English (an excellent and singable translation, by the way) and which was given with great beauty of tone. In the incidental solo in the Stevenson number she did some very good singing, meeting the taxing demands with consummate ease. The accompaniments for her solos were admirably played by Max Herzberg, who was represented on the program by one of his songs, which Miss Case gave as an encore number. In fact, she was compelled to sing several encores.

Dr. Prescott LeBreton accompanied the chorus excellently and W. J. Gomp played the organ accompaniment in the Stevenson number with fine effect. F. H. H.

BROOKLYN CHORAL CONCERT

Chaminade Singers Produce Happy Effects in Varied Numbers

Invariably popular among the musical organizations of Brooklyn, the Chaminade Ladies' Chorus, under the direction of Mme. Emma Richardson-Küster, gave its first concert of the season at the Academy of Music, Dec. 16. Happy effects were provided in the majority of the selections and the singing was such as to evoke unstinted praise.

Among the choral numbers were Gilchrist's setting of Poe's "The Bells," which, aided by the excellent accompaniment of Mrs. Amelia Gray Clarke, captured the fancy completely; Ray Foster's "Louisiana Lullaby," Mabel Osborne's "The Romance of the Cake Shop," Gevaert's "Sleep of the Child Jesus," a gypsy song of Dvorak, arranged by Shelley; two admirable songs by Victor Harris, Mendelssohn's "On Music's Wings" and Buzzi-Peccia's "Gloria." Gretchen E. Near, a member of the club, was heard in "Les Huguenots" and an aria from "Der Freischütz" and was encored.

The refined skill of the harpist, Carlos Salzedo, was brought to bear in Hasselmann's "Nocturne," his own "Variations" and Bach, Rameau and Corelli selections. The artist showed his technical mastery and sound judgment throughout. G. C. T.

BROOKLYN ORCHESTRA HEARD

Philharmonic Club Plays Ably Under Conductor Jacobs

At the concert given by the Brooklyn Philharmonic Club at the Imperial, Brooklyn, on Wednesday evening, Dec. 8, the club performed, under the baton of Max Jacobs, its conductor, the overture to "Oberon," Mendelssohn's "Italian" Symphony, a number of Slavonic Dances by Dvorak, the Coronation March from Meyerbeer's "Prophet" and Grieg's "Two Elegiac Melodies" for strings. Admirable results were obtained in the presentation of these works.

Edna Moreland, soprano, was heard effectively in a "Carmen" aria and in two songs by Ira Jacobs, who also figured as the composer of a Song Without Words in the group of violin pieces which Conductor Jacobs offered. The accompaniments for the soloists were supplied by Ira Jacobs.

Walter Henry Hall Conducts Brooklyn "Messiah" Performance

An annual event of importance in Brooklyn was the performance of "The Messiah," Dec. 16, by the Brooklyn Oratorio Society and the Columbia University Chorus at the Academy of Music. Under the baton of Walter Henry Hall, supported by F. Lorenz Smith's orchestra of forty pieces and prominent soloists, the choruses combined gave a profoundly impressive interpretation. Marie Stoddart, soprano; Gilderoy Scott, contralto; Dan Beddoe, tenor, and Robert Maitland,

SAMAROFF
Steinway Piano used

PIANIST

Season 1916-1917
Now Booking

WOLFSOHN MUSICAL BUREAU
1 West 34th St. NEW YORK



Maud Swits has been re-engaged by Grace M. E. Church, Rockford, Ill., as soprano soloist and director of the Nevin Choir.

A piano recital given recently by the pupils of Frank Welsman in the Conservatory of Music Hall, Toronto, Can., was very successful.

Neida Humphrey, the soprano, sang "God Bless You, My Dear," by Ariadne Holmes Edwards, for the fiftieth time at the recent second musicale of the Beethoven Society, New York.

Assisting Jane Rae, reader, at a recital given recently in the Y. M. C. A. of Martinsburg, W. Va., were Fred Matthews, flautist; Mary Hoffheins, vocalist, and Elizabeth Trimble, pianist.

The Methodist Church of Welch, W. Va., held a good-sized audience on Dec. 8, when Elizabeth Jeffrey Leckie gave a song recital. She was accompanied by W. W. Hughes.

In connection with the Washington, D. C., performance of "Madama Butterfly" by the Boston Grand Opera Company, Mrs. Mignon Unke Lamasure analyzed the score in a lecture recital on Dec. 6.

A song recital of unusual excellence was given recently in Omaha, Neb., by Elsie Paustian, soprano, a pupil of Mary Munchoff. She was assisted by Bertha Clark, accompanist, and Frieda Paustian, violinist, who was accompanied by Henry Cox.

A Topeka girl, formerly Beulah Searle, now Mrs. Warren J. Crumbine, who is a graduate of the Music Conservatory of Washburn College, Topeka, Kan., is teaching music to Chinese children in Shanghai, China. Mr. and Mrs. Crumbine went to China last fall.

The Canon City (Col.) Music Study Club had a folk-song program at its last meeting. Indian and negro music were discussed, and talks and illustrations given by Mrs. Branscombe, Mrs. Fosdick, Mrs. A. Clendenen, Mrs. Ralph Walmsley and Mrs. Max Breet.

Rev. S. K. Emurian, pastor of the Fort Edward Presbyterian Church, Troy, N. Y., recently gave a song recital at the Third Presbyterian Church in which he played a Turkish Wedding March and sang the Armenian national anthem. Mr. Emurian is a native Armenian.

A recent musicale was given at St. Patrick's Institute Hall, Albany, N. Y., under the direction of the Holy Name Society. Those contributing to the entertainment were Master Murphy, violinist; Mrs. George B. Frank, soprano; Elizabeth G. Walsh, contralto, and Arthur J. Ryan, cornetist.

The incidental music for "Pierrot, Maker of Dreams," which was produced at the Duluth (Minn.) Little Theater on Saturday, Dec. 18, by the Drama League membership, was written by a young Duluthian, Leo Schmied, who is the composer of several delightful little songs and piano pieces.

Harold Land, baritone, will sing in Trenton, N. J., Dec. 19, and in Newark, N. J., Dec. 26. This is the third time the baritone has been engaged to sing in those cities. Besides teaching at his residence-studio, "Green Gables," Yonkers-on-Hudson, he will devote one day a week to teaching in Trenton, N. J.

A popular concert was given recently in Albany by the St. Mary's Choir of forty singers under the direction of Dr. Ernest T. Winchester. Soloists were Katherine McCann, May McCann, Margaret Maynes, Ellsworth Carr, Margaret Ryan, Harriet McDonald and James T. Healey.

Gertrude McCracken Mitchell, soprano, pupil of Harriot Eudora Barrows, gave a song recital in Churchill House, Providence, R. I., on Dec. 9. Mrs. Mitchell

was assisted by Reber Johnson, violinist, and Gene Ware, accompanist. Her program gave much pleasure to a large audience.

Bertha Barnes, mezzo-contralto; Arthur Hackett, tenor; Marie Nichols, violinist; Virginia Stickney, 'cellist; Clara Jaeger, soprano, with Edna L. Seidhoff and Anna Grebe, as accompanists, gave the program at the Matinée Musicale of the Women's Peace Party of Boston, held in the Plymouth Theater, that city, Dec. 14.

A program of English and American songs and negro folk music was presented, Dec. 19, at the New York Music School Settlement for Colored People. Francis Rogers, the baritone, sang in the first-named group, while the second part of the program was made up of impromptu offerings of negro songs by colored performers.

Judson Waldo Mather, organist of Plymouth Church, Seattle, Wash., is giving a series of five historical recitals, including a French, Wagner, English and Scandinavian, Russian and Italian and American composers' program. These recitals are free and a prominent soloist assists, Mrs. George B. Russell being on the first program, Dec. 5.

The Euterpean Society of Parkersburg, W. Va., held its third meeting on Dec. 9, in the local Y. M. C. A. Chopin, Poe and Rembrandt were discussed. Contributing to the program were Mrs. Charles Munroe, Mrs. A. G. Lancaster, Mrs. W. B. Wood, Ada Weir, Dora Rogers, Annabel Lee, F. M. Lonzanecker, Gladys Brond and Mary Silcott.

The choir of the West Virginia University gave a concert in Morgantown on Nov. 30. Director Black achieved good results with works by Beethoven and Handel, as well as lighter numbers. The soloists were Miss Brock, Miss Garrison, Miss Coleman, Mrs. Morris and Messrs. Clyde, Beckett and Abbott. Mrs. Ethel B. Black and Mrs. Grace M. Snee accompanied.

A vocal recital was given recently by the pupils of M. M. Stevenson in the Conservatory of Music Hall, Toronto, Can., recently. Those taking part, all of whom did excellent work, were Olivia Harris, A.T.C.M.; Muriel Stark, Pearl Steinhoff, Louise M. Risdon, Christine Attwell, I. S. Irons, Louise Colling, Mabel Brisbin, Harry Barron, William Buchan and Howard Dengage.

An interesting lecture demonstration on "The Effects of Scientific Breathing on Voice and Health" was given by Franziska Boas, Dec. 2, at the home of Hon. Theodor Sutro, New York. The lecture was under the patronage of His Excellency, Count Johann Heinrich von Bernstorff, the German Ambassador, and a large audience heard the exposition of the topic by Miss Boas.

"Women in Music" was the general topic at a recent meeting of the Bartlesville (Okla.) Music Study Club. Papers and illustrations were given by Mrs. Robert Ray, Mrs. Carl Webber, Mrs. Kerlin, Mrs. E. K. Bolis, Miss Rissman, Ruth Rowland, Mrs. E. F. Walsh and Mrs. Loren Campbell. The club is having a series of artists' concerts this season, in addition to its study programs.

The Brooklyn Academy of Musical Art presented Gertrude Ash and May Miller, pupils of Mrs. Robert W. Connor, in recital at Tollner Hall on Saturday evening, Dec. 11, assisted by other students of the Academy. Assisting on the program were Jeannette Henigson, Augusta E. Holzhausen, Ruth Oshinsky, Norman Finken, Bessie McBrien and Margaret Vogt. Adeline Rabe was at the piano.

George Rasely, tenor, sang at a concert given by the Watertown Woman's Club in Watertown, Mass., on Dec. 6. Besides Massenet's "Le Rêve" from "Manon," which he delivered most creditably, Mr. Rasely sang groups of English songs that made a strong appeal

to his audience. Percy Leveen, violin; John MacKnight, flute, and Clara Tippet, piano, were the remaining artists on the program.

A recent "Song Festival" at San Antonio, Tex., introduced the following soloists: Mrs. L. L. Marks, Elsie Harms, Mrs. Ernest Scrivener, Edna Polhemus, Charles Cameron Bell and John M. Steinfeldt. Numbers were also given by the Beethoven Männerchor, the Mozart Society and the orchestra, under the direction of Arthur Claassen. Ruth Bingham and Alois Braun were the accompanists.

A program of songs by American women composers was given at a recent meeting of the Portland, Ind., Musical Club. Songs by Mary Turner Salter, Mrs. Beach, Harriet Ware, Carrie Jacobs-Bond, Gena Branscombe and Edith Bracken were given by Mrs. Faul, Mrs. Jaqua, Miss Smith, Miss Stephenson, Miss Timmonds, Miss Hood, Mrs. Bristol, Mrs. Limle, Jane Louise Fulton and Mrs. Joseph Campbell.

Precedent was shattered at the Johnstown (Pa.) First Presbyterian Church on Thanksgiving night, when the walls re-echoed with the applause accorded Gordon Balch Nevin, who appeared in organ recital. The demonstration came at the beginning of the second half of the program, and applause greeted each number thereafter. The program included compositions by Sibelius, Dvorak, Dethier, Grieg and Tschaiakowsky.

With annual visits to cities south of New York and rehearsals of new works to be given, the Philharmonic Society will not be heard in New York until the first of the new year, when a concert will be given at the orchestra's home in Carnegie Hall on Sunday afternoon, Jan. 2. For that occasion an all-Wagnerian program, the first of the present season, is announced by Conductor Stransky.

Martha Atwood-Baker, the Boston soprano, was one of the soloists at the annual concert of the Gloucester Lodge of Elks, given in City Hall, Gloucester, Mass., on Dec. 9. Mrs. Baker's contribution to the program consisted of French and English songs, in which she delighted her audience, as was again the case in the final number on the program, when she sang with Arthur Hackett, tenor, the duet, "I Will Give You the Keys of Heaven."

A program of chamber music was given in Topeka, Kan., at an evening meeting of the Ladies' Music Club at the home of Gladys Gaw, instructor in violin at Bethany College, recently. Musicians who took part were: Gladys Gaw, Alice Hurd, William Dalton, Ethel Grant, Phoebe Gaylore, Mrs. F. A. Derby, Dortha Leeper, Mary Kirkpatrick, Neva Rheberg, Margaret Kirkpatrick, K. Kloster, P. Regling, J. Matz, Katherine Jordan, Frances Iserman, Alice Voiland and O. M. Ballard.

A concert was given at the Cohoes (N. Y.) Opera House recently by Doring's Military Band, assisted by Joseph J. Dawes, baritone, of New York, under the management of Warren A. B. Scanlon. A new song, "The Lumberman's Camp Song," a composition by Arthur B. Targett and words by Frances V. Hubbard of Albany, was sung by Mr. Dawes to the accompaniment of the band. Sally Schaupp, soprano, was heard in operatic arias and Mrs. Peter Schmidt of Albany in violin numbers.

Charles E. Gallagher of Chicago sang the basso parts in Haydn's "Creation" at Urbana, Ill., on Dec. 7 and sang in the "Messiah" in Evanston for the Evanston Musical Club, under Dean P. C. Lutkin, Dec. 16, in the same oratorio on Dec. 19, at Indianapolis. Mr. Gallagher also announces two appearances with the Winnipeg Oratorio Society, on Jan. 11 and 12, in "Messiah" and "Judas Maccabeus." On March 14, with the St. Louis Symphony Orchestra, he will sing the basso part in Verdi's "Requiem."

At a recent reunion of the Scottish Rites of Free Masonry in San Antonio, Tex., an impressive musical program was arranged by H. W. B. Barnes. The Apollo Club, under the direction of Mr. Barnes, made its debut, among its numbers being a beautiful setting of the Twenty-third Psalm, written especially for the reunion by Mr. Barnes. The soloists were Mrs. G. E. Gwinn, soprano; Gilbert Schramm, baritone; H. E. Dickenson, tenor; Mme. Resch, contralto. The accompanist was Harrold Morris.

The Sigma Alpha Iota sorority, a musical organization of Washburn College, Topeka, Kan., gave a pledge-musical at the home of Gladys Gaw, instructor in violin at Bethany College, Dec. 13. The feature of the afternoon program was a solo by Helen Hogeboom, a patroness of the sorority. A musical party, the Christmas event, was given by the sorority Wednesday, Dec. 16, in which solos were given by Frances Gaw, Hazel Means, Imogene Snyder, Nada Baird, Hazel Bruce, Gladys Gaw and Fae Buckle.

A program of Christmas music was given at the students' recital of the School of Music, Converse College, Spartanburg, S. C., on Dec. 16. Vocal and instrumental solos were given by Mabel Simpson, Nannie Ravenel, Fannie Spain, Ruth Brown, Lucile Autrey, Winnie Butt, Alma Phillips, Edith Berry, Nelle Griffin, Grace DuPre, Frances Knight, Mabel Welis, Mary Fant Herndon, Vera Keller, Christine Thompson, Adele Critz, Virginia Hoover, Helen Royster, Aileen McMillen, Gertrude Courtney and Burr Cage.

The second regular meeting of the Omaha (Neb.) Tuesday Musical Club (Mrs. S. S. Caldwell, president), brought an ambitious program, successfully carried out by Hazel Silver, soprano; Emily Cleve, violinist; Edith Wagoner, pianist; Mrs. Crofoot and Nora Neal, accompanists, and Madge West, who offered a violin obligato. The local Clef Club held a "discussion" meeting on a recent evening, when the ethics of the profession and the music extension (which is so important a feature of this season's activities) received serious attention.

Agnes Behr Just, Seattle, Wash., presented several of her pupils in a piano recital, Dec. 11. Clifford W. Kantner, basso-cantante and voice teacher of the same city, has been engaged to sing the bass solos in the "Messiah," to be given by the Vancouver (B. C.) Musical Society, Dec. 28. Prof. Arthur H. Bewell, organist, gave a free recital in Seattle, Dec. 12, assisted by Mrs. Durand Hemion, soprano, and Walter Quirk, basso. Ferdinand Dunkley, another Seattle organist, gave a recital, Dec. 12, assisted by Leah Miller, contralto, and Margaret McCulloch Lang, violinist.

Members of the choir of the Nostrand Avenue Methodist Church, Brooklyn, gave a notable program on Dec. 8 in the Church Auditorium. They were assisted by Frank A. Howson, 'cellist, and Zoe Celeste Delves, violinist. Mrs. Mildred Howson Hartley, the well-known Brooklyn contralto, sang an aria from Meyerbeer's "Les Huguenots" and awakened much enthusiasm in her hearers. Ida May Campbell, soprano, and Messrs. Fraser and Chase, tenor and basso, in the "Faust" trio acquitted themselves well. The accompaniments were ably played by the organist of the church, Edna Guttridge.

Under the auspices of the Society for the Relief of Incurable Cancer and the patronage of Cardinal Farley, a military concert was given Dec. 19 at Carnegie Hall, New York, for the benefit of St. Rose's Free Home, at 71 Jackson Street, and of Rosary Hill Home in Westchester County, N. Y. A band of sixty musicians, conducted by John George Frank, played national airs and marches as well as several army calls. National airs of England, France, Germany, Austria, Italy, Ireland and Turkey were heard in addition to Wagner's overture "Rienzi," a chorus from "William Tell," Meyerbeer's "Torch Dance" and Berlioz's "Benediction et Serment." In addition the band played American patriotic songs.

In Trinity Paris House, New Rochelle, N. Y., the first of a series of four young people's subscription concerts was given recently under the direction of Veronica Govers. It is the aim of Miss Govers, who has had much experience in concert work, to give the younger generation of New Rochelle an opportunity to hear the best classic and modern music at a moderate price. The artists who will appear in the series include Mrs. Jennie Jackson Hill and Alice Eversman, sopranos; Mme. Cecelia Theslof and Ortrud Crum, contraltos; R. V. Wilcox, tenor; Jean Theslof, Elliott Stanton Shaw and Dennis Shannon, baritones; Mrs. George Phelps Robbins and Florence Austin, violinists; Ethel Lee, 'cellist; Grace Davies Pickett and Edith Moxom Gray, pianists, and Mrs. William Wyman Mallory, Ida M. How and Edna Rothwell, accompanists.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alcock, Merle.—Kansas City, Jan. 4.
Baker, Martha Atwood.—Boston, Dec. 28; Lynn, Mass., Jan. 4; Wellesley, Mass., Jan. 5; Newton, Jan. 17; Gardner, Mass., Jan. 18; Boston, Jan. 25.
Bauer, Harold.—New York (Æolian Hall), Dec. 26.
Bensel, Caryl.—New York, Jan. 8.
Beebe, Carolyn.—Brooklyn, Jan. 21, 28 and Feb. 4.
Bispham, David.—Springfield, Ill., Dec. 25; Galesburg, Ill., Dec. 27; Davenport, Ia., Dec. 28; Monmouth, Ill., Dec. 29; Kewanee, Ill., Dec. 30; Peoria, Ill., Dec. 31 and Jan. 1.
Bottero, Mme.—New York, Jan. 2.
Bourstin, Mme.—Williamsport, Pa., Jan. 28.
Campbell, John.—Chicago (Apollo Club), Messiah, two performances, Dec. 23 and 27; London, Ontario (The Messiah), Dec. 28.
Casals, Pablo.—New York (Æolian Hall), Jan. 8.
Caslova, Marie.—St. Louis, Jan. 7, 8; Decatur, Ill., Jan. 13.
Cheatham, Kitty.—New York (Lyceum Theater), Dec. 27 and Jan. 3.
Claussen, Julia.—St. Paul, Feb. 10; Minneapolis, Feb. 11.
Clemens-Gabrilowitsch, Clara.—New York (Æolian Hall), Jan. 3.
Cole, Ethel Cave.—Brooklyn, N. Y. (Institute), Jan. 3.
Copeland, George.—New York, Dec. 28, Jan. 6, 11, 12; Boston, Jan. 22, Feb. 14.
Craft, Marcella.—Dubuque, Iowa, Jan. 1.
Dale, Esther.—Springfield, Mass., Jan. 4.
Dufau, Jenny.—Chicago, Ill., Dec. 26.
Ellerman, Amy.—New York City, Jan. 6.
Ellery, Bessie Collier.—Boston, Jan. 3; Feb. 28.
Fanning, Cecil.—New York (Æolian Hall), Jan. 4.
Ferguson, Bernard.—Brockton, Mass., Jan. 10.
Fiqué, Katherine Noack.—New York (Hotel Plaza), Feb. 9.
Flint, Willard.—Chicago, Dec. 27.
Friedberg, Carl.—New York, Jan. 2.
Frisch, Povla.—New York, Jan. 4.
Ganz, Rudolph.—New York (Æolian Hall), Jan. 3.
Gabrilowitsch, Ossip.—New York (Æolian Hall), Dec. 28.
Gebhard, Heinrich.—Middleboro, Mass., Jan. 14.
Gideon, Henry L.—Louisville, Jan. 12; Memphis, Jan. 14, 15; Chicago, Jan. 20; Detroit, Jan. 21; Buffalo, Jan. 23, 24; Ypsilanti, Mich., Jan. 30.
Glenn, Wilfred.—Pittsburgh (Mozart Club), Dec. 30.
Grainger, Percy.—New York (Carnegie Hall), Jan. 8.
Graveure, Louis.—Portland, Me., Jan. 10; St. Paul, Jan. 13; Minneapolis, Jan. 14; New York (St. Cecilia Club), Jan. 18; Terre Haute, Ind., Jan. 21; Cincinnati, Jan. 25.
Green, Marion.—Milwaukee, Dec. 28; Riverside, Ill., Jan. 6.
Gullbert, Yvette.—Kansas City, Mo., Jan. 14.
Gunn, Kathryn Platt.—Brooklyn, Dec. 26; New York, Jan. 13-21.
Harrod, James.—Jersey City, Jan. 14; Philadelphia, Jan. 18.
Hemus, Percy.—Newark, N. J., Dec. 29.
Holt, Gertrude.—Boston, Jan. 15; Waltham, Mass., Jan. 20.
Hutcheson, Ernest.—Brooklyn, Dec. 29; Blue Mountain, Miss., Jan. 10; Birmingham, Ala., Jan. 13; Rome, Ga., Jan. 14; Washington, D. C., Jan. 21; New York (N. Y. Symphony Orchestra soloist), Jan. 23; New York (N. Y. Philharmonic Orchestra), Jan. 28.
Jolliffe, R. Norman.—New York, Dec. 25, 28.
Kaiser, Marie.—Ridgewood, Jan. 24.
Kerns, Grace.—Norfolk, Va., Jan. 7; New York, Jan. 8.
Kindler, Hans.—Philadelphia, Jan. 12, 26, Feb. 25.
Kreisler, Fritz.—Boston, Jan. 2.
Land, Harold.—New York City, Dec. 24, 25.
Leginska, Ethel.—Andover, Mass., Jan. 8.
Malkin, Joseph.—Boston, Dec. 24, 25; Providence, R. I., Feb. 8; Washington, D. C., Feb. 15.
Mannes, David and Clara.—Fredonia, N. Y., Jan. 5; Springfield, Ohio, Jan. 6.
Metcalf, Susan.—New York (Æolian Hall), Jan. 8.
Mertens, Alice Louise.—New York, Jan. 2; Brooklyn, Jan. 11.
Miller, Christine.—Chicago, Dec. 27; Chicago, Jan. 2; Grand Rapids, Wis., Jan. 3; Dubuque, Iowa, Jan. 5; Pittsburgh, Jan. 11; Tiffin, Ohio, Jan. 20; Milbrook, N. J., Jan. 27; Detroit, Feb. 6; Zanesville, Ohio, Feb. 23; Indianapolis, Feb. 25; Boston, Feb. 27.
Miller, Reed.—Boston (Handel and Haydn Society), Dec. 26, 27; Toledo, Jan. 5; Chicago, Jan. 18; New York, Jan. 25, 28; Brooklyn, Jan. 27.
Morrissey, Marie.—Pittsburgh, Pa., Dec. 30; Elizabeth, N. J., Dec. 31.
Ohrman, Luella Chilson.—Minneapolis, Jan. 2; St. Paul, Jan. 3; Eau Claire, Wis., Jan. 5; Bloomington, Ill., Jan. 7; New London, Conn., Jan. 11; Manitowoc, Wis., Jan. 14; Chicago, Jan. 15; Freeport, Ill., Jan. 16; Bedford, Ind., Jan. 17; Denver, Jan. 18; Findlay, Ohio, Jan. 20.

Ormsby, Frank.—Buffalo, Dec. 28; La. Porte, Dec. 30; Syracuse, Jan. 13; Watertown, N. Y., Jan. 19.
Oulukanoff, N.—Fitchburg, Mass., Dec. 27; Boston, Dec. 28; Worcester, Mass., Jan. 10; Manchester, N. H., Jan. 16; Boston, Jan. 17, 20; Worcester, Mass., Feb. 12.
Parks, Elizabeth.—New York, Dec. 30.
Parlow, Kathleen.—New York (Æolian Hall), Jan. 5.
Peege, Charlotte.—Minneapolis, Dec. 25; Milwaukee, Jan. 9; St. Louis, Feb. 6.
Petachnikoff, Mme. Lill.—New York (Æolian Hall), Jan. 3.
Plizer, Maximilian.—New York (Carnegie Hall, N. Y. Philharmonic), Jan. 27; New York (Æolian Hall, Recital), Jan. 24.
Rasley, George.—Gardner, Mass., Dec. 25; Nashua, N. H., Dec. 26.
Rio, Anita.—Rochester, Jan. 4; Lynn, Mass., Jan. 17; Troy, N. Y., Jan. 20; Lowell, Mass., Jan. 25; Syracuse, N. Y., Jan. 27.
Schofield, Edgar.—Jamaica, L. I., Dec. 28; Glen Ridge, N. J., Jan. 14.
Schutz, Christine.—New York (Æolian Hall), Jan. 6.
Seydel, Irma.—Framingham, Jan. 4; Lowell, Jan. 5; Mansfield, Jan. 10; Arlington, Jan. 11; Plymouth, Jan. 13; New Bedford, Jan. 14; Boston, Jan. 17, 18.
Shawe, Loyal Phillips.—Pawtucket, R. I., Jan. 29.
Simmons, William.—Yonkers, Dec. 26; New York City (Beethoven Society), Waldorf-Astoria, Jan. 6; New York City, Jan. 9; Newark, Jan. 21.
Spencer, Elizabeth.—Canton, Ohio, Jan. 1.
Spross, Charles Gilbert.—Norfolk, Va., Jan. 7; New York, Jan. 8.
Sundellus, Marie.—Providence, R. I., Dec. 31.
Szumowska, Antoinette.—Brooklyn, Feb. 7, 14.
Tollefsen, Mr. and Mrs. Carl H.—Schenectady, Jan. 8.
Van Vleet, Cornelius.—St. Paul, Jan. 27; Minneapolis, Jan. 28.
Van der Veer, Nevada.—Toledo, Jan. 5; Chicago, Jan. 18; New York, Jan. 25, 26; Brooklyn, Jan. 27.
Verd, Jean.—New York, Jan. 4.
Wakefield, Henriette.—New York (Oratorio Society), Dec. 28-30.
Wells, John Barnes.—Kingston, N. Y., Jan. 12; Hackensack, N. J., Jan. 20; Bridgeport, Conn., Feb. 9.
Werrenrath, Reinald.—Marquette, Mich., Jan. 3; Cedar Falls, Iowa, Jan. 5; St. Louis, Jan. 7; Oklahoma City, Okla., Jan. 10; Dallas, Jan. 12; San Antonio, Tex., Jan. 14; Houston, Tex., Jan. 17; New Orleans, Jan. 19; Nashville, Jan. 21; Raleigh, N. C., Jan. 24; Richmond, Va., Jan. 26; New York (Hotel Biltmore), Jan. 28.
Welsh, Hunter.—New York, Jan. 17; Boston, Jan. 13.
Wheeler, William.—Pittsburgh, Dec. 30; Flushing, N. Y., Jan. 5; New York, Jan. 10; Glen Ridge, N. J., Jan. 14; Lowell, Mass., Jan. 25.
Whistler, Grace.—New York (Æolian Hall), Jan. 29.
Williams, Grace Bonner.—Boston, Feb. 27.

Orchestras, Quartets, Choruses, Etc.
Biltmore Musicals.—Biltmore Hotel, New York (morning musicale), Jan. 14. Soloists—Enrico Caruso, Andre Tourret, Mabel Garrison, Lucile Orrell.
Boston Symphony Orchestra.—New York, Jan. 6, 8.
Boston Quartet.—Boston, Jan. 19, March 1.
Chicago Symphony Orchestra.—Chicago, Dec. 27, 30; Aurora, Jan. 3; Chicago, Jan. 4; Milwaukee, Jan. 10; Chicago, Jan. 13; Oak Park, Jan. 17; Chicago, Jan. 18; Milwaukee, Jan. 24; Madison, Jan. 25; Chicago, Jan. 27; Chicago, Feb. 1; Milwaukee, Feb. 7; Chicago, Feb. 10; Peoria, Feb. 14; Chicago, Feb. 21; Chicago, Feb. 24; Milwaukee, Feb. 28.
Cincinnati Symphony Orchestra.—Cincinnati, Jan. 7, 8.
Fionzaley Quartet.—New York, Dec. 31; New York (Æolian Hall), Jan. 25.
Jacobs Quartet, Max.—Brooklyn, Dec. 24.
Kneisel Quartet.—Boston, Jan. 4; Philadelphia, Jan. 6; New York, Jan. 11; Baltimore, Jan. 14; New York, Jan. 16; New Haven, Jan. 17; Princeton, Jan. 18.
Manhattan Ladies' Quartet.—Newark, N. J., Jan. 7; Middletown, N. Y., Jan. 11; Newark, Jan. 14.
Minneapolis Symphony Orchestra.—Minneapolis (Auditorium), Dec. 31, Jan. 14, 28, Feb. 11, March 10, March 17, March 31; Young People's Concert Feb. 4, March 24; St. Paul (Auditorium), Dec. 30, Jan. 13, 27, Feb. 10, March 9, March 16, March 30; Midwinter Tour, Feb. 12-March 8.
New York Chamber Music Society.—New York (Æolian Hall), Feb. 3, March 9.
New York Philharmonic Society.—Carnegie Hall, New York, Jan. 2, 8; Feb. 5, March 11; Brooklyn, Dec. 12, Jan. 16, Feb. 13, March 12.
Orchestral Society of New York.—New York (Harris Theater), Jan. 16; New York (Carnegie Hall), Jan. 1.
Rich Quartet of Philadelphia.—Philadelphia, Jan. 12, Feb. 11 and April 26.
San Francisco Symphony Orchestra.—San Francisco, Jan. 7, 14, 28; Feb. 4, 18, 25; March 10, 24, 31.
Schroeder Trio.—Portland, Me., Jan. 20.
St. Louis Symphony Orchestra.—St. Louis, Dec. 31; St. Louis, Jan. 1, 7, 8, 14, 15, 28, 29; Feb. 4, 5, 11, 12; March 3, 4, 10, 11, 17, 18.
Symphony Society of New York.—Brooklyn, Jan. 29, Feb. 12.
Zoellner Quartet.—Durham, N. H., Jan. 8; Brooklyn, N. Y., Jan. 9; New York (Æolian Hall), Jan. 10; Bridgeport, Conn., Jan. 12; Muncie, Ind., Jan. 14; Lake Forest, Ill., Jan. 15; Chicago, Ill., Jan. 18; Urbana, Ill., Jan. 17; Charleston, Ill., Jan. 18; Carbondale, Ill., Jan. 19; St. Louis, Mo., Jan. 20; Columbia, Miss., Jan. 21; Starkville, Miss., Jan. 22; Birmingham, Ala., Jan. 23; Montgomery, Ala., Jan. 24; Auburn, Ala., Jan. 25; Selma, Ala., Jan. 26; Jackson, Miss., Jan. 27; Brookhaven, Miss., Jan. 28; McComb, Miss., Jan. 29; Meridian, Miss., Jan. 31.

NEW YORK CONCERT CALENDAR

December.

26—Harold Bauer, piano recital, Æolian Hall, afternoon.
27—Kitty Cheatham, song recital, afternoon, Lyceum Theater.
27—Catholic Oratorio Society, Carnegie Hall, evening.
28—Ossip Gabrilowitsch, piano recital, Æolian Hall, afternoon.
28—Oratorio Society of New York, Carnegie Hall, afternoon.
30—Oratorio Society of New York, Carnegie Hall, evening.
30—Albert Spalding, violin, and Arthur Whiting, piano (joint recital), afternoon, Funch and Judy Theater.

January
1—Fritz Kreisler, violin recital, Carnegie Hall, afternoon.
2—Symphony Society of New York, Æolian Hall, afternoon.
2—Philharmonic Society, Carnegie Hall, afternoon.
4—Adele Krueger, song recital, Æolian Hall, evening.
4—Kitty Cheatham, song recital, afternoon, Lyceum Theater.
6—Boston Symphony Orchestra, Carnegie Hall, evening.
7—Philharmonic Society, afternoon, Carnegie Hall.
7—Symphony Society of New York, Æolian Hall, afternoon.
8—Boston Symphony Orchestra, Carnegie Hall, afternoon.
8—Philharmonic Society, Carnegie Hall, evening.
9—Symphony Society of New York, Æolian Hall, afternoon.
9—Philharmonic Society, Carnegie Hall, afternoon.
11—Kneisel Quartet, evening, Æolian Hall.

RESUME NATIVE MUSIC SERIES AT WANAMAKER'S

Compositions of Fay Foster Usher in Third Season—Capable Artists as Interpreters

The series of concerts devoted to the works of American composers, which was inaugurated two years ago by Alexander Russell, was resumed on Dec. 7, at the Wanamaker Auditorium. The afternoon was given over to the works of Fay Foster, presented before a good-sized audience.

Miss Foster's works have frequently been spoken of in the columns of this journal, and the hearing given them was well deserved. As interpreters Miss Foster had the co-operation of Florence Anderson Otis, soprano; Litta Grimm, contralto; Paul Dufault, tenor, and Charles Norman Granville and Earle Tuckerman, baritones. Mrs. Otis offered five "Songs of Childhood," the "Spinning Wheel Song," "Song of the Thistle-drift" (this song dedicated to her) and "One Golden Day." These were sung admirably and won applause. For Miss Grimm there was a fine group: "The White Blossoms of the Bog," "Flower-time Weather," "The Daughter" and "The Call of the Trail." The lovely "Winter," "Sing a Song of Roses" and "Springtime of Love" gave Mr. Dufault a real opportunity to do some artistic singing and he has made the most of it. Mr. Granville was heard in "If I Were King of Ireland" and "The Voyager," the latter a new song which Miss Foster has dedicated to him. His work exhibited its customary points of excellence, and was enthusiastically received. Mr. Tuckerman gave "The King" and "The Painter" in an artistic manner.

Miss Foster was heard as accompanist for the singers and also played two of her piano compositions, a "Petite Valse de Ballet" and "Music-Box," in a sympathetic manner. Composer and singers were given warm evidence of the audience's enjoyment.

MUSIC FOR LABOR UNIONS

A Movement to Increase Interracial Sympathy Among the Members

Utilization of music as a means of increasing interracial sympathy in labor unions is a new object of the Labor Forum, which meets every Sunday night in the Washington Irving High School, New York. Preceding the lectures and discussions that are held at these meetings, singing of folk songs and national airs has been introduced. Laura Moore Elliot, a singer active in promoting the new idea, explained it in an interview in the *World*.

"We want to develop labor songs," she said, "that will express not only the fighting and enduring character of the workers and inspire them to greater

courage and endeavor, but will also express their ideals and aspirations, and the fulfillment of their visions and hopes.

"The limited time and energy of the men and women in the American labor movement have been consumed by the concrete questions of higher wages, shorter hours, boycotts, strikes and sanitary conditions. Through music, which is the greatest unifying force in the world, we are going to invite the labor societies of folks of different nationalities to come to us. By music we hope to bring out all the best there is in humanity."

PADEREWSKI IN SEASON'S FINAL BOSTON RECITAL

Pianist in Remarkably Inspired Mood in Performance of Liszt's B Minor Sonata

BOSTON, Dec. 20.—In Symphony Hall yesterday afternoon, Mr. Paderewski gave his second and final recital of the season in Boston. He will appear as soloist with the Symphony Orchestra in March, after a number of concerts to be given in the West and Middle West. The program contained some unusual offerings. Thus, the Liszt B Minor had not been played in Boston by Mr. Paderewski in many seasons. The Chopin F Major Ballade, the wildest, the most fantastical of all the ballades, and therefore, to some of us, the most dear, was seen on a program of his for the first time by the majority present. The Beethoven "Waldstein" sonata, the Schubert Impromptu with variations; the F Sharp Major Impromptu, Mazurkas in A Flat and C Major, the F Sharp Minor Polonaise of Chopin and the C Major Etude and the Valse Caprice of Rubinstein completed the list and served to display all of Mr. Paderewski's remarkable powers.

In the Liszt Sonata, the pianist excelled himself. There was a marvelous unity and continuity of thought in his performance, and the amazing structural strength of the sonata, now fully exposed, was enriched with a hundred colors and a hundred moods of sensuousness and mysticism and dramatic passion. It seemed to many who listened, as if Liszt had composed this sonata, many years ago, purely for Mr. Paderewski to play.

The hall was packed to the last inch. As many as could find room stood in the aisles. The audience detained the pianist long after the program announced had come to an end. Mr. Paderewski was still playing encores when we left the hall.

O. D.

ROSE WOLF'S PUPILS HEARD

Her Advanced Students Win Praise in Artistic Program

Mrs. Rose Wolf, who for a number of years was associate teacher with the late Rafael Joseffy, presented some of her advanced pupils in recital at her studios in Steinway Hall, New York City, on Friday afternoon, Dec. 17. Ida Friedland was heard in Bach's *Fantasia in C Minor* and *Prelude and Fugue in C Major*; Scarlatti's "Pastorale," and Sonata in A Major; "Grillen," by Schumann; Joseffy's "Oriental" Intermezzo; Mendelssohn's "Presto" from *Fantasy in F Sharp*; Dvorak's "Humoresque," "The Nightingale," by Liszt and MacDowell's "Polonaise," all of which were played with excellent tonal quality, fine technique and marked interpretative ability.

Gertrude Bonime was heard in Weber's "Invitation to the Dance," Miss Stone in Bach's *Italian Concerto*, Mrs. Kadison in Chopin's *Etude in F Minor*; Milton Kadison in "East and West," by Dvorak; Miss Libunsky in a Chopin Nocturne and Liszt's "Gnomes Reigen" and Mrs. Strongin in "Caprice Espagnole" by Moszkowski. The work throughout the entire program was of an exceptionally high degree and disclosed the results of sound training.

Ethel Leginska Fills Boston Hearers with Admiration

BOSTON, Dec. 12.—Ethel Leginska is a pianist who has attracted the most favorable attention of late. She played a Boston program on the 8th, that included standard music by Beethoven, Schumann, Chopin, Bach, Rameau, Liszt, but she did not play in an ordinary way. All who heard her were full of admiration. She is authoritatively mentioned as being this year a finer pianist than she proved last season, and last season she provoked uncommonly favorable notice. She is undoubtedly one of the new pianists to be reckoned with.

O. D.

1915-16—SEASON—1915-16

Grace POTTER Marie HERTENSTEIN Francis MACMILLEN

PIANIST

PIANIST

VIOLINIST

Exclusive Management: S. E. MACMILLEN, Room No. 618 Candler Bldg., 220 W. 42nd St., N. Y. C. Telephone: Bryant 8520

Finds Superficiality a Defect in Our Art

Fault with Young Singers, Says Edith Mason, Is Rushing into Too Many Things, Instead of Doing a Few Well—Experiences of This American in Opera Houses and Studios Abroad—The Soprano Her Own Chauffeur—Her Dislike of System in Voice Training

ENTER Edith Mason in a new rôle, Madame Chauffeuse! The charming young American soprano who made her Metropolitan debut this season as *Sophie* in "Der Rosenkavalier" made a second debut last week, quite unheralded, when she took her initial run down to the Metropolitan in the new electric car, a début gift from her mother.

According to Miss Mason, she has more confidence in her powers to guide a machine than have her friends. "After rehearsal," said she, in recounting her first day's experience as the guiding power of an automobile, "I told Mr. Weil and Mr. Bodanzky I would take them to their hotel and they agreed—thinking, as I afterward learned, that I had a driver. Mr. Bodanzky was especially nervous, and kept pleading with Mr. Weil not to talk to me while I was driving. When they got out Mr. Bodanzky said fervently: 'Thank heaven, our lives were spared.'"

"And I only ran into one man and there were just a couple of times when I didn't obey the traffic policemen. New York policemen are nice," she said reminiscently. "One of them showed me how to manage when the brake didn't work and turned the wheels of the car and got me started again."

\$4,000 for Costumes

The new car was a very present aid last week, for Miss Mason was having a busy time, rehearsing for "Hänsel und Gretel," in which she sang on Friday of this week, and visiting her costumer. Incidentally, there are some of the most lovely costumes awaiting Miss Mason's return to Europe, for she had just invested \$4,000 in robes from a famous Italian costumer, for a year's appearance in opera in Marseilles, when the war broke out.

"Yes, they are beautiful," she said in speaking of them, "and I should so like to wear them here—but sixty-five per cent duty is a grave stumbling-block."

Sunday Miss Mason went down to visit Mr. and Mrs. Thomas Edison at their Orange, N. J., home. "But I am not going to make any records, just now," she hastened to explain; "I think one of the great faults of the young singers is to rush into too many things at once, instead of trying to do a few things well. Didn't a wise old French writer say once: 'He who goes slowly, goes far?'"

Impatience of Beginners

Miss Mason thinks that one of the drawbacks of American life—in all the arts—is superficiality, the impatience



Edith Mason, the Young American Soprano of the Metropolitan Opera, Alighting from Her New Electric Car, and, on the Right, as "Gretel" in "Hänsel und Gretel"

with doing a few things really well; that beginners are trying to stand in the places which are only rightfully won after years of painstaking work.

"Managers do not ask whom one studied with or what 'system' they have learned," she declares, "they say 'Let me hear you sing.' That is the test on which one stands or falls."

Miss Mason dislikes the word "system." "Edmond Clément, the great French tenor, whose pupil I was for some time, used to say: 'I can sing this song, yes, but I can not tell YOU how to sing it. You must find it out for yourself. I can tell you what I know about it, but that is only a beginning, the rest is for you to do.'"

"There are some teachers who herald themselves as the originator of a new 'system' and rake in enormous sums from credulous pupils. It is the same with the fond mamma who takes her daughter over to Europe in the belief that the de Reszkes or some other famous teacher can make a star of her. First of all, one must have the voice, and lastly—and in between—one must have the voice. The rest is a matter of hard work and good judgment."

Teacher Who Sold "Air"

Miss Mason tells the story of a teacher who went over to Europe and returned with a lot of bottles. These, she gravely explained to her pupils, were filled with Italian air—most beneficial for the voice—which she sold to them at \$5 a bottle. "And it wasn't even hot air," commented the young soprano, who combines with youth, a good voice and good looks, an unflinching sense of humor.

"I like American audiences," she said in reply to a question, "although they are not so ready, either to applaud, or to

disapprove, as the audiences in Italy. There, if one takes a high note well, they will break into an aria with applause—but they are quite as frank when one takes a note badly."

"I remember one girl, who was pretty and sweet but had no voice worth mentioning, who made her début at Milan. The audience began to imitate a peculiarity of her high tones, shouting the call with which trains are dispatched—to which some of her tones bore a startling similarity. The girl's mother, fortunately, did not know this trait of Italian audiences, and she said: 'Isn't it lovely, why they are just shouting for her!' There was no use in disillusioning her, so I didn't."

A "Matrimonial Neutral"

Miss Mason has no "matrimonial" views. "I'm a neutral," she declares. "I stand between Farrar and Schumann-Heink. Of course, the opinions of the great artists are interesting, but we younger singers are not justified in setting up personal standards for others, and the best way, after all, is to work them out for oneself."

Among the operas her favorite is "Mignon," although she likes the rôles of *Sophie* and *Juliet* and *Nedda*. "One becomes interested in working over a rôle even if it didn't appear attractive at first. The greatest difficulty I find is in disassociating the language from the music—when I must learn a rôle in more than one language—as the one I first learned is always identified in my mind with the music."

Miss Mason's New York apartment evidences the well-rounded life of the American girl. There are books of modern writers, mostly poets and dramatists, in profusion, for she likes the moderns,

in music, verse and drama, and there are dolls aplenty.

One fascinating Pierrot, in a black and white futurist garb, attracted the attention of the visitor. "I am dressing him for a Christmas gift to a little cousin in St. Louis," she explained, "but I rather hate to part with him now."

On her writing desk is a fat kewpie, gowned in a brilliant red sash, while a teddy bear occupies one post of honor. He is a traveled teddy bear, too, because he accompanied Miss Mason to Paris and Nice and Milan during her years of European study. "He seemed just like a bit of home, so I never parted with him," said the girl who has kept unspoiled her fresh, young American spirit of play through the exactions of study and work.

MAY STANLEY.

CONCERT AT CASINO IN NICE

Noted Artists Participate — Children Dance to Schlesinger Music

At the Casino-Palace, Eldorado, in Nice, France, a concert was recently given in which Edmond Clément, the French tenor; Alice Zeppilli, the Italian soprano, and Miss Guller, a French pianist, appeared, with Mme. Lily Braggiotti, soprano, and her children, Berta, Francesca, Marta, Gloria and Sebastiano and Mario.

An orchestra, conducted by M. Gerasio, performed Lalo's "Le Roi d'Ys" Overture, Tschaikowsky's "Italian Caprice," Grieg's "Peer Gynt" Suite and Sebastian Schlesinger's "Pensée du Soir." Mr. Clément sang the "Dream" from Massenet's "Manon" and Miss Zeppilli the "Mirror Song" from "Thais." Mme. Braggiotti was heard in songs by Phillip, Albeniz, Thomas and Sebastian Schlesinger. In the dance portion of the program Mr. Schlesinger's "Marche des Enfants" was performed by the young dancers and made a splendid impression.

Conductor for Diaghileff Ballet Due in New York Next Week

Ernest Ansermet, conductor of the orchestra for the Diaghileff Ballet, is expected to reach New York about Dec. 28. Scenery and other properties of the company will arrive on the same ship, the Pannonia. While Mr. Ansermet is in this country, his place at the head of the Geneva Symphony Orchestra will be taken by guest conductors, the first of whom will be Vincent d'Indy. It was announced this week that two recruits had joined the company recently. One is Mlle. Valentine Kachouba, from Moscow, who has appeared with success in that city as a solo dancer. She will be seen here in the ballet's engagement at the Century Theater in January as one of the enchanted Princesses in "L'Oiseau de Feu" and in other rôles. The other recruit is Mieczyslaw Pianowski, who was leading Imperial Theater dancer at Warsaw.

Include Music at Regents' Examinations in Albany Schools

ALBANY, N. Y., Dec. 21.—Music is to be made a part of the regents' examinations hereafter in the Albany public schools, as the board of state examiners, at its annual meeting recently, recommended that an examination in the rudiments of music be given in January each year.

W. A. H.

The Baldwin Piano

Grand Prix Paris, 1900
The Grand Prize, St. Louis, 1904

Beautiful quality of tone, with a charm of its own
Distinguished by great durability

The Baldwin Piano Co.

142 West 4th Street, CINCINNATI

HENRY F. MILLER PIANOS
HENRY F. MILLER & SONS
PIANO COMPANY, BOSTON

MEHLIN PIANOS

Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others
Grand, Inverted Grand and Player-Pianos

Manufactured by
PAUL G. MEHLIN & SONS
Office 27 Union Square NEW YORK
Send for Illustrated Art Catalogue

WEAVER PIANOS

The EVERETT PIANO

One of the three great
Pianos of the World

The John Church Company
Cincinnati New York Chicago
Owners of
The Everett Piano Co. Boston

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street
BUFFALO, N. Y.

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.